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NEWS of Dance and Dancers

EAR TO THE GROUND

After early summer appearances with The Ballet Theatre, **Nora Kaye** leaves for Japan to appear again with the Komaki Ballet. Choreographer **Anthony Tudor** will fly over to restage his "Lilac Garden" with Miss Kaye in the leading role.

Martha Graham, gratified and thrilled with her recent European tour, arrived in N.Y. early on the morning of June 15. Company member **Robert Cohan,** one of the first to return, opened the June course at the Graham studio June 14, which Miss Graham will now take over until July 10, when she will go to Conn. College . . . **Pearl Lang** began auditioning immediately upon her return and goes to Jacob's Pillow the end of June to prepare for her performances July 2 & 3 . . . **Stuart Hodes** and his wife **Linda Margolies** stayed abroad to motor bike through Italy, as did **Helen McGeehee,** now vacationing in Spain with artist husband, Ymana.

Lillian Moore returns from a happy 5 week trip abroad on June 22nd, having covered the dance of Denmark (see p. 30) and Sweden (Aug. issue) for our readers . . . Until November she will be replacing **Genevieve Oswald** (Mrs. Dean Johnson) as Curator of the N.Y.P.L. Dance Collection while the latter is on maternity leave. . . . The U.S. Senate recently sent legislation to the White House, granting permanent residence in the U.S. to **Romola Nijinsky,** widow of Vaslav Nijinsky.

A June 8 fire in Winnipeg created a major tragedy for the **Royal Winnipeg Ballet,** which lost everything: costumes, sets, original scores, notes of many ballets, all film, etc. The dismayed company has set to work to restore everything. Meanwhile Director **Gweneth Lloyd** left for England for a brief business trip. Upon her return, she joins the summer teaching staff of the Banff School of Fine Arts.

BALLET THEATRE

The company who started rehearsals in N.Y. on June 21, will perform in Chicago at Ravinia Park, June 24, 25 & 26 when **Nora Kaye, Igor Youskevitch, John Kriza, Lupe Serrano, Eric Braun** and **Ruth Ann Koesun** will head the company. In the repertoire will be "Swan Lake," "Aleko," the "Black Swan" pas de deux (all starring Nora Kaye) and Lupe Serrano and Youskevitch in "Theme and Variations." **Jenny Workman,** who has rejoined the company, will dance the cowgirl in "Rodeo." Others who have recently joined the company and will perform in Chicago are: **Jane Murray, Joan Fisher, Marlene Rizzo, Nata Lee, James Albright** and **Leo Guerard** . . . Leading dancer **Melissa Hayden** (Mrs. Hugh Donald Coleman) is expecting a baby in November.

ON THE HORIZON

A new all-star company of about 10 dancers is scheduled to make a six months tour of the Orient, Near-East and Europe starting Nov. Arrangements for booking were made during the recent trip of **Paul Szilard,** organizer of the company, on his return from Japan where he and **Nora Kaye** made a series of appearances with the Komaki Ballet. Miss Kaye has indicated her intention to join the company. **Antony Tudor** will be its Artistic Director.

IN NEW ENGLAND

The 7th season of dance study at Conn. College (New London) which begins July 12, will have as faculty: **Jose Limon, Doris Humphrey, Louis Horst, Martha Graham, Pauline Koner, Margaret Dietz, Norman Lloyd** and **Helen Priest Rogers.** Martha Graham will teach a week of master classes which will be taken over for the balance of the season by **Yuriko** . . . The usual course in dance notation will include a research project involving filming and notation for which Miss Rogers will be assisted by **Barbara Hoenig** . . . From Aug. 8-22, **Delia Hussey and Ruth Murray** direct a special course for dance educators . . . And the 7th annual American Dance Festival, Aug. 19-22 will feature programs by resident companies and famous guest artists as well as a new work commissioned by Conn. College from Jose Limon for a company of 8 male dancers.

The Boston Arts Festival, June 6-20 featured **Sophie Maslow** and the New Dance Group as well as the **New England Folk Festival Dancers** . . . Among those scheduled to dance at Lake Tarleton Club in Pike, New Hampshire this summer are: Canadian Co. of **Janet Baldwin,** the Metropolitan Opera Ballet Co. with **Zachary Solov** as soloist, **Paul Draper** and **Ram Gopal.** . . . On July 15 at Middlebury College, Vermont, **Teresita Osta** will present a lecture-demonstration on Spanish and Latin Am. dance.

EAR TO MORE GROUND

Myra Kinch goes to Chicago to direct a movement choir of 400 for the Ecumenical Festival of Faith at Soldier's Field, Aug. 15. She also returns to Williamsburgh, Va., for the 6th time as choreographer for Paul Green's Symphonic Drama "The Common Glory."

Marc Breaux will be featured dancer in an Italian musical, now in rehearsal, to be choreographed by **Toni Charmoli** . . . Met Opera dancer **Suzanne Ames** was a guest on the June 7 "Voice of Firestone" TV show—partnered by **Wallace Seibert** for the "Blue Danube" . . . Modern dancer, **Pepi Hamilton** will take her first turn choreographing for musicals-in-the-round in Delaware this summer . . . **Betty Lind** will choreograph and dance the part of Susan in the Woodstock Playhouse (N.Y.) production of "Finian's Rainbow," July 3-11.

Specialty dancer, **Joan Halloway** was on the June bill at the Hotel Plaza's Persian Room which headlined dancer **Helen Gallagher,** now a musical comedy star.

Mary Ellen Moylan, formerly leading dancer with The Ballet Theatre, will marry Joseph Lynch within the month . . . Ballet Theatre's **Alicia Alonso** was the surprised guest on "This Is Your Life," May 26 (see picture on p. 67).

Iva Kitchell, returned from a tour of Cuba, is planning her 2nd So. American tour for this summer . . . Spanish dancer **Inesita** was featured at the Bonfire Restaurant's Easel Room, June 6. Her July schedule includes Jacob's Pillow, Lake Tarleton (N.H.), N.Y.C. Summer Dance Festival and the Kansas City Starlight Theatre production of "Carmen."

N.Y.C. BALLET

Reports of a successful tour so far, came from N.Y.C. Ballet's Exec. Sec., **Betty Cage,** who has deserted her post in the N.Y. office to travel with the company (see tour schedule p. 9). The only misadventure to date is that **Roy Tobias** sprained his ankle on his entrance in "Fanfare" on opening night in Chicago and was out for the rest of the engagement. **Jonathan Watts,** (who was on DANCE Magazine's cover in May), was flown in from N.Y. to join the company . . . Six gala weeks at Los Angeles' Greek Theatre will precede the N.Y. opening Aug. 31.

HERE AND THERE

William Sena has been re-engaged for his 6th year as ballet master and choreographer for the Philadelphia Civic Grand Opera. Mr. Sena recently presented 200 pupils in a dance festival at the Academy of Music . . . Omaha, Nebraska's largest playground, **Peony Park,** boasts an air-conditioned ballroom . . . **The Lester Horton Dance Theatre** premiered "Choreo '54" at the Wilshire-Ebell Theatre, presenting old and new works. "Mourning Morning" with choreography by **Alvin Ailey,** is skillfully based on 3 Tennessee Williams themes.

Jean Erdman, recently appointed head of the dance dept. of Bard College (Annandale-on-the-Hudson), will be in residence for the 6th season as feature artist of the U. of Colorado's Creative Arts Festival. With her company of 5 she will present a program of 4 premieres on July 7.

The exotic and much-publicized Guy Lombardo's presentation "Arabian Nights", opens at the enormous Jones Beach Marine Theatre June 24. The dancing, choreographed by **Yurek Lazowsky** who was appointed by **Ballet Theatre,** will feature **Mia Slavenska** and **Adreano Vitale** . . . **Allen Waine** was over-all choreographer for the American Theatre Wing revue "On the Wing" (see picture on p. 67), first performed May 27 in the Old Guild Theater.

Harold Lang will speak at the Annual Congress of the Imperial Society of Teachers of Dancing, Inc. in London on July 29.

Senia Solomonoff will devote his next bookshop window display to the life and work of **Vera Nemtchinova.**

NEW YORK SCHOOLS

Dance students at the **H.S. of Performing Arts** gave a lively 2½ hour demonstration-performance at the school on May 21 . . . The first graduates of Juilliard's 3-year-old Dance Dept. are **Lucille Badda, Sally Holroyd, Rena Gluck, Patricia Sparrow,** and **Harry Bernstein.** They won their diplomas on May 28 at the school's 49th commencement.

Students from P.S. 4 again presented an original dance program on May 12. Directed by music instructor **Emanuel Lavinsky,** the youngsters did "Irish Suite" to music of Leroy Anderson . . . **The Roland Wingfield School** announced its first dance concert for June 13. Recently added to the school's curriculum is a percussion course taught by **Simeon J. Benjamin** . . . An intensive course will be given at the **Erick Hawkins** studio June 28-July 24 . . . **Elizabeth Delza's** dance demonstration took place on May 23 at the Chester Hale Studio . . . The **Nathalie Branitzka** Ballet School included many works from the classic repertoire beautifully performed, in its June 6 recital at the Central High School of Needle Trades . . . **Eileen O'Connor's** Academy of Ballet Perfection spring performance was scheduled for June 19 at the 92nd Street "Y"

Kay Raphael's Fox Meadow Dance Group presented a recital on June 11 in Scarsdale . . . Two important dates at the **Nadya Dance Studio,** Flushing, were a Studio Workshop on June 11 and the Annual Recital on June 26 . . . The spring recital by students of Brooklyn teacher, **Galina Deinitzin,** (a DP who came to this country five years ago and now has 150 enrolled in her school) was held June 6 . . . The **Earl Atkinson** School of Dance Arts presented 300 pupils in three complete ballets on June 11 at the Brooklyn Academy of Music . . . **Gaby's** Dance Studio, the Bronx, held its first recital June 13.

SCHOOLS OUT OF TOWN

A new Dep't of Dance Theatre headed by **Nadia Chilkovsky** has been formed at the Phila. Musical Academy . . . The **Edith James** School's spring recital was held June 2 in Dallas, Texas. **Alexandra Danilova,** permanently associated with the school, teaches there for 16-20 weeks each season and has done choreography for the recital . . . Also in Dallas, a special performance of the **Nikita Talin** School recital was given on May 30 after two previous performances were sell-outs. Three students from the school will dance in the 1954 State Fair Musicals . . . In Houston, Texas, the May 1 recital by students of the **Francis Putnam** School, where **Roland Guerard** is ballet master, was so successful that the performers were invited to repeat the program in Bryan, Texas.

At the Minneapolis YWCA the last dance program of the season was held on June 12 by the newly formed Junior Dance Workshop under **Eunice Cain's** direction . . . At Washington Park High School, Racine, Wisconsin, a modern dance group for boys has proved not only successful with audiences, but with the boys themselves . . . In Chicago the **Gladys Hight** School recital, "Ballet Unique of 1954," was given June 13. A special 7-week summer session takes place June 28-Aug. 13.

Vida Blunden, dance teacher for 23 years in Bloomfield, N.J., has moved her studio to 7810 Crenshaw Blvd., Los Angeles. **Shirley Beverly** and **Gene Verne** are now directing the N.J. School . . . A recital in Ingelwood, Cal. in memory of teacher **Betty Cover,** who recently died of cancer, was presented April 30 under the direction of Vida Blunden and **Edwardo Cansino.** It was an American Cancer Society benefit.

The Ballet Russe Academy Dancers of Cleveland, Ohio, presented "Aurora's Wedding" in their 4th Annual Spring Concert, June 13. Director, **Ruth Pryor;** Choreographer, **Nicholas Orloff** . . . **Diane Shapnick,** 7½, student at the **Elberta Woodard** School, Miami, Fla., won first prize in an amateur contest which was part of an official ceremony in the city of Miami.

The **Sullins College** '54-'55 catalog announces a new program leading to a diploma in dance. For information: Registrar, Sullins College, Bristol, Va. . . . On June 3, **Pearl Primus** gave a lecture-demonstration at **Smith College,** Northampton, Mass., on "Africa South of the Sahara."

The West Coast unit of the **Cecchetti Council** of America held its first meeting May 23 at L.A.'s Red Shoes Dance Acad.

CHICAGO NEWS

Jose Greco & Co. are literally standing people up at the Palmer House's Empire Room. Customers prefer to stand up rather than lose out on the exciting footwork. The troupe works at a terrific pace.

The **New York City Ballet** was greatly praised during their two week engagement here. "Serenade" was the favorite ballet although not one work was adversely criticized. **Maria Tallchief** and **Andre Eglevsky** were applauded and "bravoed." **Janet Reed** had one of the biggest personal successes and **Jacques D'Amboise** was being "discovered" on all sides (especially in the third movement of "Symphony in C" which hitherto never had a noticeable male.) **Patricia Wilde** and **Diana Adams** have had their followings for years and all were delighted to see them in new roles, though frankly Miss Adams was not seen enough. **Jillana, Irene Larsson** and **Allegra Kent** were being picked out again and again and **Carolyn George** came to the fore in many principal roles. **Tanaquil LeClercq** danced the role of the Novice in "The Cage" for the first time and was truly amazing in the concentration and cruelty she conveyed.

Ballet Guild of Chicago and **Capezio** gave a party for the N.Y.C. Ballet at the St. Clair Hotel. Most of the company and a good many celebrities were there, as well as Capezio's **Ted Nelson** and **Alice Bingham.**

Zachary Solov's dances for the Metropolitan Opera Ballet were consistently praised when the Met played here May 20 to 24 . . . **Violetta Andre's International Ballet Club** was to open a new art exhibit by members on June 27, Winner of the last exhibit was **Paul Wagner** . . . **Jose Castro** and his group danced in Thorn Hall on June 6 . . . **Sheila Reilly** of the Stone-Camryn Ballet will be in charge of this summer's dance activities at Interlochen. Her assistant will be **Joan Patak.**

The junior ballets have had a fling. **Berenice Holm's** group danced a Chopiniana, "Public Park" (to music of Shostakovitch) and "Symphonic Variations" (Caesar Franck). **Ellen Gimpel,** who danced the lead in the last, is a talent definitely to be heard from again . . . **Mary Vandas** had a two-day stand with a lovely program that included a Degas

(continued on page 69)

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Letters to the Editor

Mix-up:

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Mrs. Erma Reynolds
Longmeadow, Mass.

Dear Editor:

I was very surprised to read the article in your May issue about Tatiana Gsovsky and find that it contained no mention of her mother, Claudia Issatchenko. It was with this great lady that Gsovsky began and pursued her early training, first performed in recitals, acquired her knowledge of costumes and music. A difficult and demanding person, Mme. Issatchenko nevertheless is responsible for Tatiana's formative education. Her first performance experience was with Issatchenko's Plastic Ballet, which resided in Berlin, of which I was also a member, and the last to leave when the company broke up, due to personality differences. I feel very strongly that no story of Tatiana Gsovsky's life and work is complete without due respect to her mother. . .

I would also like to clarify a little the meaning of Plastic Ballet: It is an independent, original dance style, conceived by Mme. Issatchenko. It is *not* at all modern dance combined with classic ballet as is often thought, but is a style based on the laws of nature, which after being studied through movement will reveal the individual's true nature . . .

Vera Graham
Denver, Colo.

Dear Editor:

After a two-year lapse, I recently subscribed to DANCE Magazine again, and I want to tell you how much I am enjoying it and how *greatly* I think it has improved since I last saw it . . .

First, I'd like to thank you for the "flash-back" articles . . . sometimes the gap between a professional artist and a student is so great, the student may think he does not have the "superhuman" qualities requisite to achieve such success. But reading about events in these artists' lives helps bring the artist back to the "human" level where the student can see that some of his problems and theirs were and are the same . . . I'm so glad you have the book review section. It is hard to track down such books on one's own . . . A new policy that I've noticed is the tie-in with other related arts; I think this is an excellent idea because all through history trends have been seen not in an isolated art but in all of them . . . I enjoy the series on great art very much . . . and I am enthusiastic about "Quoting" . . . Would it be possible to give more coverage to folk and square dancing—but *not* at the expense of other subjects. The popularity of this type of dancing is developing extremely rapidly in this country as you, of course, know. There might be a large potential circulation to be gained by making an appeal to these dancers. Many of them are folk

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dancing for relaxation and as a pleasant hobby and consider modern dance and ballet highbrow. Maybe these people could be led into an appreciation of the dancing they "think" is highbrow by subscribing to and reading DANCE Magazine.

Elaine Hibbard
San Francisco, Cal.

Dear Editor:

Earlier this year Englishman Hugh Carter ruffled a lot of tempers by writing in DANCE Magazine that American ballroom dancing is 25 years behind the times. As an American teacher now living abroad, and a member of the Northern Ireland Society of Dance, I can speak frankly of some things which Mr. Carter might be too delicate to mention. Specifically, there are two great benefits for the ballroom teacher under the British system of standardized teaching: 1) It gives the teacher an established position in society and a dignity that she does not have in the States; 2) it increases the revenue potential.

Ballroom teachers in Great Britain are classed as "professional" dancers by both the press and the public. Those who dance for pleasure and not profit are "amateurs." (Both have societies for mutual advancement). When a teacher is constantly referred to as a professional, he acquires dignity in the public mind and in the mind of others in the field, and is never "just a teacher." The old adage of "those who can, do—those who cannot, teach" is not necessarily true in England.

One can honestly say that the average U.S. ballroom teacher does not appear to advantage on the dance floor, while the English teacher is generally an excellent advertisement for his profession. The various dance societies which have been formed in England have been both the reason and the result of this fact. To us, the British system with its rules and regulations seems a bit regimented, and, indeed, when the societies were being formed, there was a great deal of rowing and squabbling (just as we have now in the U.S.). But certain fundamental rules were established and others have been added or modified. Even with all the rules imposed on the profession by its own members, there are enough variations to give the creative dancer plenty of scope.

Those to benefit from this system are not only the teachers, but also the pupils learning to dance in Belfast who will find that they dance essentially the same as the ones who learned in Aberdeen, Plymouth or London. The small size of Great Britain has, of course, been a help in getting this uniformity established. I hope that in time, the equivalent of the British Ballroom technique (and it's just as definite as that of ballet) will be accepted in the U.S., not because it's British but because it's good. Quite frankly, I do not feel that American teachers are ready for it and know that many will insist that the country is too large and has too varied a population for standardization. Such a situation, however, proved no deterrent to ballet technique when it was introduced in this country.

(*continued on page* 10)

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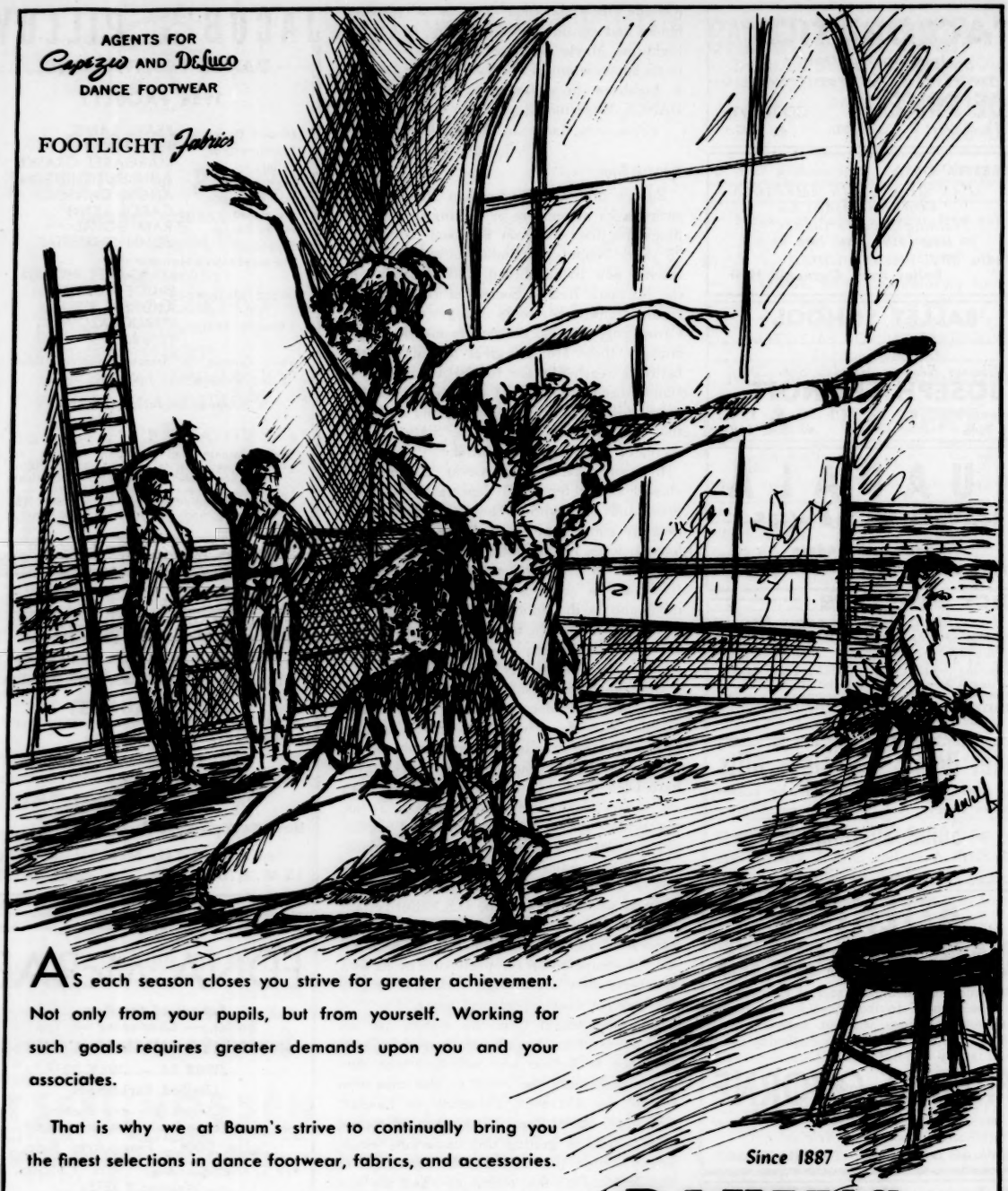

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LOOKING AT TELEVISION

WITH ANN BARZEL

In dance circles the most talked about television item of the month was Alicia Alonso's appearance on *This is Your Life* (NBC-Wed.) on May 26. It seems to have caused quite a stir among laymen. For those who have waited at stagedoors for a glimpse of off-stage Alonso, it was something of a feast to rub elbows with her in the living-room for almost an hour. To this was added Fernando Alonso, Lucia Chase, Igor Youskevitch and Alexandra Fedorova in informal assemblage. It was enough to gladden the heart of any balletomane.

The part of Alicia Alonso's life that is dancing could not be shown though there was an attempt at having daughter Laura illustrate a bit of it. Miss Alonso's eye operation was made the dramatic part of her career. There certainly is a fascinating story in Alicia Alonso. Personally we would not have emphasized the points Ralph Edwards did, but even his way it was an interesting hour.

Most clever television choreography of the month was on the *Martha Raye Show*—NBC, May 15. Herbert Ross did a take-off on Tony Charmoli's Hit Parade style, which was a compliment to the latter even when he was being joshed. The staging of the hit songs, the announcements, commercials and even the signature (fore and aft) came in for broad treatment by the Herbert Ross Dancers, and it was loads of fun.

Choreographer Ross is aware of choreographer Charmoli's production mannerisms, even the finer details, and the spoof held jokes for every degree of viewer from casual living-room channel changers to the boys behind the cameras. The fact that such a take-off could be done on a major show predicates that there is a public with a degree of familiarity with a particular dance style.

The tunes Ross produced à la Charmoli were *Laura* and *Ebbtide*. The former found the male members of the Ross group dressed classically in white tights and black vests, doing a reverse Sylphides with Martha Raye, the lone female in a ghostly sheet, lifted and tossed around. The Raye image was superimposed for some impossible effects—a tribute to Charmoli's knowing use of specialized TV effects. *Ebbtide* had one boy posturing on a beach while Martha Raye and the girls cavorted behind a billowing silk cloud.

The boys of the Ross ensemble did an opening number with Miss Raye on May 15 also. They jumped over chairs, pushed the comedienne around and withal were gay in the most sophisticated manner. As if this were not enough work on one program, the Herbert Ross Dancers appeared later in the show in a ballet danced in practice costumes, yet conveying a poetic mood. Ross, who often uses the frenetic gyrations of modern jazz, here confined himself to simple balletic movements and demonstrated how much can be accomplished with simple changements when they are done beautifully.

If you stayed on your NBC channel after Ross' kidding of *Your Hit Parade*, you got the original show, and the points made were even more pointed. The Hit Parade Dancers have had some changes of personnel and some guests. On May 15 former NYC Ballet dancer Ruth Gilbert was soloist in still another production of *Make Love to Me*. The rest of the program was danced in military uniforms as a nod to Armed Services Day—or as the easiest way out. It must be awfully hard to be original seven times each program, year in, year out.

Another TV spoof was a silent movie version of *La Traviata* on the *Milton Berle Show* of May 25th. Silence in this case meant ballet. Odd lifts and grotesqueries were introduced to make you laugh. Some of it was—perhaps unwittingly—a take-off on the anyway-it's-different school of choreography. There were the usual clichés, girls dragged around in split arabesques or lifted in "original" positions.

The Berle show of June 8th had Ray Bolger among those substituting for the star. Bolger, gliding through a soft shoe dance with the line girls or without, would be a welcome substitute on any show. He also danced a number with a big, amazingly light-footed girl whose name sounded like Muriel Lanz.

American dance of only-yesterday was given a nod on the *Jackie Gleason Show* of May 15, which had the June Taylor Dancers making like a Minstrel Show—including a sand dance by two attractive youngsters.

The Jonathan Lucas Dancers have been a fixture of the *Paul Winchell Show*—NBC Sundays. If the May 23rd show was typical, they dance in the modern jazz style—meaning much gesture, which seems more vehement than meaningful or beautiful.

John Wray, choreographer for Ed Sullivan's *Toast of the Town* (CBS-Sunday) often has nothing more to do of a Sunday than brush up the signature dance. But on May 23 he came across with what Sullivan proudly called a ballet. There was some creditable dancing in a routine bit. The boys who are hired on these special occasions earned their pay by lifting the girls often. The boys wore a variation on the male Sylphides costume, but slacks instead of tights. You can tell *Toast of the Town* is designed for large audiences. The masses cannot yet take tights. When a TV show allows tights for the males you know they expect to reach a fairly sophisticated audience.

We almost omitted the most expressive, the most original, the most amusing dance of the month. We caught it on May 23rd, but it must have been on a number of times. The dancer was Dorothy Jarnac and she danced the merits of a deodorant. She made you know how messy creams are, that liquids spill all over the place and how joyous life is with Stopette—all with a saucy air that made you really want to see her again.

That frequent lament that television burns up material doesn't apply to dance—at least not to some types. A case in point is that of Mata and Hari. They have been fine artists for some years, but it was television that made their names big enough to headline the show in a swanky spot like the Palmer House's Empire Room. The dances they did there were the very ones they had done often on TV. The audience came to see the stuff that had made a hit with them once. Unlike the comedy material of the topical gagster, the material of dance bears repetition. You want to see Hari slither down the stairs in his *Marionette Dance* again and again. *Carnegie Hall* never loses its appeal.

The networks hire dancers right along, but there is not one all-dance program on big time. It is interesting to get word of more venturesome local television stations. In Dallas, station KRLD had a four week ballet series—thirty minute programs directed by Helen and Gladys Kingsbury. On May 15th they put on *Peter and the Wolf* and *The Dancing School*; May 22nd had the *Rosenkavalier Suite* and *Kitchen on Parade*: May 29th had *Lost Island and Ranchero*; and on June 5th the program was a 30 minute ballet *Land Where Good Dreams Go*.

THE END

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Letters to the Editor

(continued from page 7)

As for the revenue: The following are several ways in which the English ballroom teacher is assured remuneration. In Britain there are three classes of pupil dancers: bronze, silver and gold medal. To be awarded these medals, lessons and registration fees must be paid to the teacher. There is added revenue from candidates who must take examinations in different parts of the British Isles, as no teacher is permitted to examine his own pupil. Then there are the adjudication fees for competitions that take place all over the country and nearly the year around. (For a minor event one judge is required, but for a major event, not less than three.) To protect the teachers and participants of these competitions, a rule has been made that if a dancer enters a competition that has not been endorsed by the Official Board of Ballroom Dancing, he is immediately disqualified for any official event. This makes "fake" contests and advertising stunts virtually impossible in the profession, and ultimately helps to raise the level of the dancing.

In a recent visit to N.Y. I discovered two things: that U.S. ballroom dancing is in the throes of a major recession and, generally speaking, that what I saw was no improvement or advancement over what I had left 15 years ago. It seems to me that while the British have so many rules they sometimes seem to be tied up with red tape, the U.S. has so much freedom in the ballroom field that it has become license: the U.S. introduces most of the new dances—the British perfect them; the Americans have what can be called natural rhythm (though it is often uncontrolled) while the British have acquired, by hard work, a good ballroom style which, after 30 years has, in my opinion, become "natural."

America is too quick and not sufficiently thorough in the ballroom field and Britain is too slow but well organized. Surely somewhere between the two lies the happy medium. Any suggestions?

Dorothy Norman Cropper
Belfast, Ireland

One of the scenes in the current film, "The Unconquered" (the story of Helen Keller) shows that valiant, deaf-blind woman at the Martha Graham studio, where with delight, she "felt" the movement going on about her. The film is narrated by Katherine Cornell.

SCHEDULED FOR JULY

The N.Y.C. Summer Dance Festival
92nd St. YM-YWHA

(performances at 8:40 p.m. except were indicated)

July 6 Alexandra Danilova with Michael Lland and Roland Vasquez; Inesita; Katherine Litz

July 7 Alexandra Danilova with Michael Lland and Roland Vasquez; Mara and her Cambodian Ballet; Geoffrey Holder & Co.; Alvin Schulman; Audrey Golub

July 8 Charles Weidman & Co.; Paul Draper; Lillian Moore

July 10 Charles Weidman & Co.; Nala, Najan & Gina; Al Minns & Leon James; Louis Johnson

July 11 Children's Program 2:40 p.m.: Pearl Primus; Anthony Mordente & Carol Frishman; Gina; Sahomi Tachibana

July 11 Myra Kinch & Co.; Midi Garth; Josephina Garcia; Arleigh Peterson & Co.; Robert Joffrey Ballet

Jacob's Pillow Dance Festival
Lee, Mass.

(eve. at 9:00 p. m; mat. at 4:00 p.m.)

July 2 (mat.) Marlene Dell & Don Farnsworth; Pearl Lang; Inesita
3 (mat. & eve.) same

July 8 (mat.) Mary Ellen Moylan & Michael Maule; John Butler Dance Theatre; The Ernestis
9 (mat. & eve.) same
10 (mat. & eve.) same

July 15 (mat.) Alexandra Danilova & Co.; Charles Weidman & Co.; Geoffrey Holder & Co.
16 (mat. & eve.) same
17 (mat. & eve.) same

July 22 (mat.) Alicia Markova & Milorad Miskovitch; Lester Horton Dance Theatre
23 (mat. & eve.) same
24 (mat. & eve.) same

July 28 (eve.) Celtic Ballet of Scotland; Emerson & Jayne
29 (mat.) same
30 (mat. & eve.) same
31 (mat. & eve.) same

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REVIEWS

BY DORIS HERING

Ballet Theatre
Metropolitan Opera House
May 12, 1954

If it were reasonable to judge the condition of a ballet company on the basis of a single performance, then we should say that Ballet Theatre has again become the thoroughly beguiling organization it used to be—and one that fills a genuine need on the American ballet scene. This need is for a dramatic and essentially subjective approach to academic movement.

Nowhere was this approach more clearly vindicated than in its performance of "Giselle." The entire ballet seemed somehow enlivened. And it wasn't an arbitrary matter of tempo. It had to do with an inner emotional urgency, an undercurrent of doom that seemed to drive the dancers. Needless to say, this quality eliminated from the ballet much of its leisurely air of an old Romantic lithograph, but it was much more in keeping with the real essence of Romanticism.

It is probable that the basic tempo of "Giselle" was set by its principal dancers, Alicia Alonso and Igor Youskevitch. These two great artists are so inventive in their spread of feeling and so unfettered technically that they cannot help but enkindle every dancer who surrounds them.

Their performance is full of little dramatic discoveries—a breathless way of rushing on stage as though the moments away from each other were intolerable; a way of gazing fixedly at each other when they dance hand in hand; a way of bringing alive the physical elements around them—the fragrance of the grapes in the wine festival, the spring of the ground under their feet. The rush and joyousness of their partnered dancing, contrasted with the delicacy and rubato of Miss Alonso's solos, gave the ballet greater poignancy than ever—the poignancy of a spring idyll soon to go awry.

The second act of "Giselle" had an added "lift" in the presence of Lupe Serrano as Myrtha, Queen of the Willis. Instead of encasing the role in its usual rocklike frigidity, Miss Serrano brought to it a smoldering pride and passion. This helped to give the second act a storminess again in keeping with the essence of Romanticism. Also caught up in the heightened pulse of the entire work were Irma Grant, Fernand Nault, Job Sanders, Liane Plane, Roy Fitzell, Christine Mayer, and the conductor, Joseph Levine.

The program also included Jerome Robbins' "Interplay" and Antony Tudor's "Gala Performance." Both of these works have worn a little smooth on the edges, and they need a visit from their choreographers to sharpen their comic timing. But they featured spirited dancing, especially by Melissa Hayden (whose acting and technical address seem to grow apace); John Kriza (in much better condition than earlier this season); Eric Braun (one of the most delightful athlete-dancers on the stage today); Lillian Lanese, Barbara Lloyd, Roy Fitzell, and Scott Douglas.

Midi Garth and Group
Henry Street Playhouse
May 15, 1954

Midi Garth is a deeply creative choreographer—one whose movement style becomes more clearly defined with each concert. It is a style at once yielding and terse, with sharp, angular outlines intermingled with Duncanesque languor. The total effect is unpredictable and completely fascinating.

The only snag in Miss Garth's choreography at the present time seems to be that of basic approach. Most of her works have the slightly acrid flavor of isolation and self-revelation because she uses dance in an essentially cathartic way—as a means of bringing deep feelings to the surface without too much caring whether they become strengthened by viewpoint.

These traits have become even more pronounced in her new works than in the repertoire pieces. In "Allegro" (Bach), an essentially abstract work, her use of straight arms and suddenly angled wrists gave the impression that each time she was caught up in the nobility of the music, she would step aside to mock herself. In "Two People" (Stravinsky) she performed what might be called a "non-duet" with Noel Schwartz—a dance in which a couple enacted an erotic experience without once making contact with each other. In "Voices" (Hovhaness) she gently plucked at the air like a creature in hallucination. And in "Anonymous" she veiled herself in black and, to the ticking of a metronome, twitched in painful aloneness.

In a sense, it is a tribute to Miss Garth's inventiveness that she can build such intriguing dances on what is essentially emotional quicksand. But her method could lead to a creative blind alley, for it lacks the affirmation and objectivity essential to artistic growth.

Perhaps that is why we found her group work, "Tides" particularly encouraging. It contained a deeper human dimension and a more positive sense of poetry. In fact, it was almost totally poetic, with the dancers (Alice Uchida, Baird Searles, Noel Schwartz, Varda Razy, and Timothy La Farge) slowly scooping and lolling and reaching out to each other like seaweed, and with Alan Hovhaness's soundscore supplying a muted sea and fog horn accompaniment.

Robert Joffrey Ballet Concert
92nd Street "Y"
May 29, 1954

There are all kinds of choreographic talents—ethereal ones, methodical ones, gypsy-wild ones. But young Robert Joffrey has perhaps the best of all—a sturdy talent . . . one that can surround itself with complexities of music, decor, and costuming and maintain its own integrity . . . a talent that embraces many styles with confidence leavened by the inquisitiveness of a puppy nosing out a bone.

Of Mr. Joffrey's four substantial works, two had been previously seen and two were new. The new compositions were "Pas des Déesses" and "Le Bal Masqué."

In "Pas des Déesses" (music by John Field adapted by John Wilson) one could sense the care with which Mr. Joffrey had pored over old Romantic lithographs to capture every nuance for his pas de quatre. And while the piece lacked acuity of viewpoint, it had a winsome fidelity to the mood of the time. Lillian Wellein, Barbara Ann Gray, Jacquetta Kieth, and Michael Lland were the reincarnations of a Chalon lithograph.

"Le Bal Masqué" (based upon a Poulenc profane Cantata for baritone and chamber orchestra) was as sweeping as "Pas des Déesses" was reticent, as mature in viewpoint as "Pas" was young. Upon a single viewing, "Le Bal

(*continued on page* 64)

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on the cover . . .

An especially bright Entertainment Highlight: George Tapps and His Dancers, a new and exciting nightclub tap unit with a sparkling movement attack, in a Zachary Freyman photo. Organized last fall by the well-known Mr. Tapps, the group has had spectacular success since its Dec. debut at the Casino Club, Buffalo. Currently at the Sands Hotel, Las Vegas, Tapps and Co. have, without exception, left each club with return bookings.

Coming . . .

Russians Reviewed
The Russian dancers who came to Paris recently but did not dance, gave a series of performances in East Berlin. Horst Koegler, talented young German writer, gives us his detailed impressions of the elaborate ballet productions and the famous stars who appeared in them.

Degas Dancer
The young child who posed for Degas' famous statue of the ballet student with her hands clasped behind her, is the subject of a warm-hearted story by Pierre Michaut, leader of the Paris Critics' Association.

Paul Draper: Tap Dancing
A challenge to all tap dancers, written by an innovator in the field. In an exclusive DANCE Magazine article, Mr. Draper pleads for dancers to use more than their feet.

Dance Class: Pittsfield, Mass.
A Clemens Kalischer picture portfolio of the dance students of Nina Fonaroff at the Pittsfield Community Music School.

Plus
"How to Enjoy the Ballet", by George Balanchine; a Selma Jeanne Cohen article that dissects the differences between modern dance and ballet techniques; a picture story on Dance Notation; and many other exclusive and fascinating stories and photos especially designed for hot-weather reading.

a week of performances in Toronto's Hart House Theatre

Sixth Canadian Ballet Festival

BY DORIS HERING

Don Gillies and Ruth Carse climb their way to self-realization in "I Want! I Want!", choreographed by Mr. Gillies for the Janet Baldwin Ballet.

all photos by T. Eaton Co. Ltd. except where otherwise indicated

Eight consecutive performances of fourteen new works are within themselves a fairly impressive accomplishment. But what really lends magnitude to the Canadian Ballet Festival is a glance at the map of Canada.

The Festival was held in Toronto. But in addition to the Toronto groups participating, other companies were drawn from Ottawa, Montreal, Halifax, and even from Vancouver. And long before the actual Festival (May 3 through 8), an adjudicator had been flown over the winter snows to all the principal Canadian cities to select works suitable for the Festival.

And even more impressive is the fact that this Festival, like the five annual ones that have preceded it, was organized and supported principally by private individuals who gave freely of their time to transport the young dancers, find lodgings for them in private homes, and entertain them at luncheons and post-performance supper parties. Their motivation? Simply an interest in dance and a hope that some day Canada will find a dance expression uniquely its own, as it has already done to a far greater degree in music and literature.

In evaluating the Festival it must be remembered quite clearly that it did not include works by Canada's two full-time professional ballet companies, the Royal Winnipeg (directed by Gweneth Lloyd) and the National Ballet (directed by Celia Franca). The companies presented were either semi-professional or of advanced amateur standing. Although their prime emphasis was on ballet, there was some modern dance and what might be called theatrical-ethnic dance.

Coming as we did from another country, we were constantly on the lookout for something "indigenously Canadian" in the Festival. We half expected to find, if not Canadian themes, then perhaps a fresh, experimental approach by some young Canadian choreographers; or original musical and scenic collaboration by Canadians; or perhaps a style of dancing that could be called characteristically Canadian. None of these were present to any appreciable degree.

True, the Festival's only original choreography was by two Canadians, Janet Baldwin and Don Gillies. For the rest, the ballet works were either directly imitative of similar ones done by larger companies (such as Nesta Toumine's "Les Valses", patterned after Balanchine's "La Valse"); or they were in the rather antiseptic sylphides-romantic vein (Gweneth Lloyd's "Romance," Nesta Toumine's "Romantique," and Hilda Strombergs' "Variations Romantiques").

And what were the essential characteristics of the young Canadian dancers? It is difficult to say. Most of them were still concerned with the difficulties of technical execution, and so there was little room for the display of individuality or originality of phrasing. On the

(over)

Ken Bell

Members of the Willy Blok Hanson Dance Group in Miss Hanson's "Bunga Kambodja." In the foreground, seven-year-old Christilot Hanson and leading dancer, Charlotte De Neve.

whole, they seemed gentle, well bred, and with the exception of the Baldwin dancers, surprisingly lacking in vivacity. They seemed to be trying to achieve the lyric style of Sadler's Wells (a style which is, incidentally, deceptively staunch). Even the modern dancers, Yone Kvietys and Biroute Nagys, seemed eager to adhere to their Central European ties, instead of reaching out on new paths.

But all of this is not unusual or in any way discouraging. For every country that has ever begun a new dance-art has taken foundation stones from the Old World and finally, after an inevitable passage of time, has found a style of its own. This happened in France, whose ballet came from Italy. It happened in Russia, whose ballet came from France and Italy. It happened in the United States, whose dance came from virtually everywhere. And it will happen in Canada, whose dance comes principally from Britain and secondarily from Russia. With the enthusiasm and eagerness-to-learn manifested by the Festival's organizers and performers, the transition to a true Canadian dance should not be long in the making. (And perhaps it has been made in the two national companies, which, we must repeat, we have not seen).

The most exciting work on the Festival was Don Gillies' "I Want! I Want!" created for the Janet Baldwin Ballet. Mr. Gillies is a young man—with a young man's dreams, a young man's adventurousness, and a young man's artistic inconsistencies. All of them colored his large group work.

Freely based upon a William Blake drawing and, one would guess, upon Mr. Gillies' discovery that ladders can lead to interesting decorative and dramatic situations, "I Want! I Want!" was an adventure in seeking—the insatiable seeking that plagues mankind.

The work, fittingly accompanied by the Dohnanyi Variations on a Nursery Rhyme, was in episodes that followed each other so spontaneously that interest was constantly piqued. Boys and girls masked as though hiding from reality, presented their ladders, like symbols of striving, to the audience. A capricious balloon vendor flounced through their midst distributing her wares. Heralds strutted by, blowing their trumpets. A group of dancers teetered in imitation of tight rope walking and applauded each other. One tiny mite was piled high with gifts, but as though they weren't enough, she dropped them and began to climb a ladder to reach a moon

Gladys Forrester, Victor Duret, and Ruth Carse in Gweneth Lloyd's "Suite en Danse," created for the Toronto Festival Dancers.

The Classical Ballet Company of Ottawa in Nesta Toumine's "Romantique." Decor designed by Sviatoslav Toumine.

perching precariously at its summit. Just as she was about to grasp the moon, the ladder see-sawed, and she had to reverse her frustrating climb. A boy and girl with captured balloons inflated them until they broke. All waltzed in imitation of the ecstasy of love.

Out of the carnival atmosphere there walked a young man (Mr. Gillies) and young woman (Ruth Carse), simply clad and not masked. They were idealists in a pragmatic world. And their search seemed to lead them to each other. But they, too, succumbed to ladder fever. On two tilted ladders they began a painful upward climb, the man reaching for some unknown, the girl struggling to follow him. He disappeared into the flies, leaving her slumped on her ladder with one leg dangling dejectedly through the rungs. She descended and wandered aimlessly, as the merrymakers whirled about her. Finally the young man strolled onto the stage, performed an exuberant solo, and all ended in a lively ballabile.

We have taken the time to relate the episodes of "I Want! I Want!" because as theatrical concepts they were endlessly inventive. And until the denouement, they were hinged upon genuine dramatic conviction. Because Mr. Gillies really believed what he set out to portray, the dancing had a vitality and a relatedness to the dancers' bodies.

It was only when Mr. Gillies' confidence in his own dramatic motivation faltered that the work also faltered. The flaw began to show during the ladder ascent. While Ruth Carse maintained her honesty of gesture unfailingly, Mr. Gillies lapsed into ballet-pantomime cliché—a decorative extension of the leg, an arbitrary trembling of the foot to indicate fear. They were not the gestures of a man jeopardizing his life in search for a soul. And his jackanapes return after the dramatic climb—plus a sudden

(*over*)

illogical ignoring of the girl—completely negated the final premise that the solution to "wanting" is "giving." Mr. Gillies' costumes and props were as imaginative as his choreography.

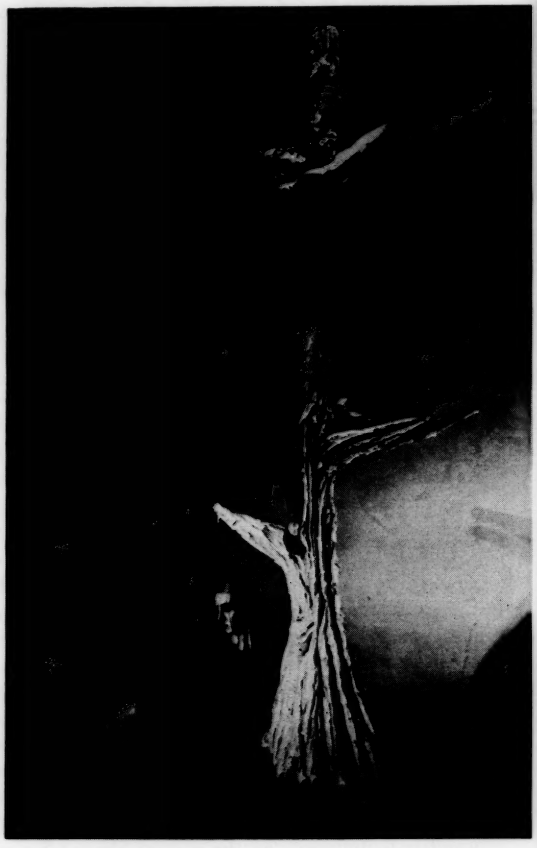
Although less bold than "I Want! I Want!", Janet Baldwin's "Cycle" (Debussy) also made a step in the direction of finding an individual dance style to suit her theme. The theme was a romantic one (in the literary sense) of a young man (Don Gillies) and his progress through and beyond the life cycle. The movement style was a softened, lyricized plastique, which made a deliberate effort to break from the formality of ballet and yet did not quite find an identity of its own. But where it did manage to break through, as in the boy's battle with the death-dealing sea, or in the duet between his bereft wife (Claudia Andrechuk) and an earth figure (Barbara Cook), the dancing was illumined by emotion. The attractive costumes were by Everett Staples.

More expressionistic but less expressive were the two modern dance works performed by the Montreal Modern Dance Company directed by Yone Kvietys and Biroute Nagys. In "The Return" (Scriabine) the choreographers (their works were joint efforts) attempted to unfold a man's conflict between love for his second wife and loyalty to his dead first wife. The work was in brief pictorial episodes separated by the beating of a drum. While this was an interesting formal device, it tended to interrupt the dramatic continuity. And because the work lacked sound psychological motivation, it seemed contrived.

The choreographers' rather earthbound style, with its slow walks and arrests of movement into "pictures," was far more suited to their "Manière de Commencement" (Satie). As though moving at "the still point of the turning world," the dancers placed themselves, three in a line upstage and two downstage, sometimes walking toward each other or slowly turning in place or semaphoring their arms. The oneness of dynamic pacing and the orderly metrification of stage space produced an effective mood of hypnotic calm.

But one would also like to see Miss Nagys and Miss Kvietys really come alive and dance not only in their arms and faces, but in their torsoes. More rhythmic freedom and more theatre-awareness in their costumes (designed by Miss Kvietys) would help, too.

Don Gillies and Barbara Cook in Janet Baldwin's "Cycle."



Almost entirely governed by the visual and sensual demands of theatre was Willy Blok Hanson's "Bunga Kambodja" (Gamelon transcription by Colin McPhee), performed by her Dance Group. Miss Hanson has recruited a large company, obviously unversed in Eastern dance, and has given them a remarkable unity and authenticity of spirit. Beautifully saronged, and glowingly lighted, they glided and played through a three-part legend of a South Seas girl who kills herself in order to avoid an unwelcome marriage.

The idiom that Miss Hanson has devised is a kind of slowed-down-Balinese, speeded-up-Javanese, ideal for entertainment dance. It is decorative and instinctively right in timing. The work was flavored by a butterfly variation for three enchanting little girls led by Miss Hanson's seven-year-old daughter, Christilot, and by an impressive flame ritual for the entire company. Charlotte De Neve and Garbot Roberts were charming in the principal roles.

Absolute, or storyless ballet, can be approached on many levels. Ideally it is the structure and flavor of the music captured in dance terms. Practically it is often a costumed extension of classroom technique. And this is the level on which Gweneth Lloyd approached it in her "Suite en Danse" (Rachmaninoff) and "Romance" (Glazounov), both created for her Toronto Festival Dancers. Of the two works, we preferred "Suite" because its long legato designs were suited to the capabilities of the dancers and because its use of ballet idiom had an easy, unself-conscious simplicity.

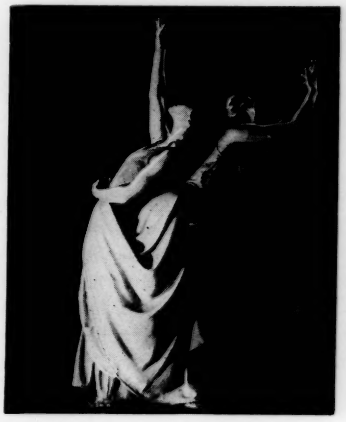
In "Romance" the dance phrases never really reached climaxes, and so a certain monotony set in. And visually there was an incongruity between the girls' romantic tutus and a painted birch-tree-and-lake backdrop (by Walter Phillips) that resembled Twentieth Century calendar art.

Miss Lloyd's dancers, led by Ruth Carse, Victor Duret, Gladys Forrester, and Marylin Robinson, have a consistency of training that almost automatically gives her works stylistic unity. Their arms are soft, their legs fondant in plié, and their torsoes high. The result is an air of lightness and modesty, though not much in the way of vivacity and sparkle. Only Ruth Carse and Gladys Forrester seemed to have been initiated into the mysteries of projection, although the classic dance is not really suited to either one.

(*continued on page* 44)

The Heino Heiden Vancouver Ballet in Mr. Heiden's "Evocation to Apollo".

Above: "Harlequinade" with Boris Volkoff's Canadian Ballet. Left: Yone Kvietys and Biroute Nagys, directors of the Montreal Modern Dance Company in "Manière de Commencement".



Irene Photo Studio

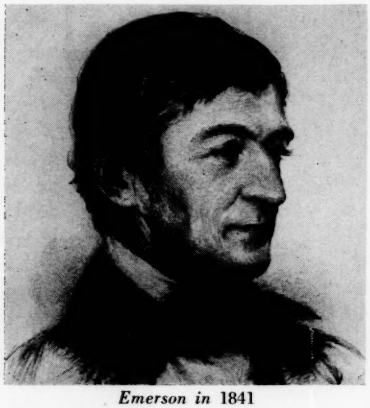
the New England philosopher found the famed dancer "not wonderful" but "very good"

Fanny Elssler and Ralph Waldo Emerson

BY JOHN Q. ANDERSON

"I saw in Boston Fanny Elssler in the ballet of *Nathalie*," Emerson wrote in his *Journals* in 1841; ". . . she earns well the profusion of bouquets of flowers which are hurled on the stage." [1] But Emerson, unlike thousands of Americans, was not overwhelmed by the Austrian ballerina, who made a sensational conquest of the United States in 1840. His ability to see the "realities" behind the "appearances" saved him from extremes in evaluating this star of the theater whose meteoric sweep across the American stage was eclipsed only by Halley's comet.

When the *Great Western* docked in New York on May 3, 1840, a frightened, dark-haired ballerina stepped into a world as strange to her as Patagonia. Thirty-year-old Fanny Elssler (the advance publicity took ten years off her age) had faced audiences in many capitals in Europe, but she was fearful of this "barbarous America." She had written a friend just before leaving for America: "Do tell me something about it! I don't believe my stupid old school master ever heard of it, for he never told me anything of it that I can recollect." [2] Apparently she received erroneous information, as the report of her first dinner in America shows: "I was so positively assured by those who had been here," she noted in her journal, "that a napkin was not to be found in the country, that I had, consequently, brought some dozen with me. I found them useless." [3] America contained much greater surprises for the ballerina, as she soon discovered.



Emerson in 1841

Elssler was actually a brave, if not foolhardy, woman; else she would never have come to America. Born in Vienna in 1810, she was the daughter of the valet to the composer Joseph Haydn, who sent her to ballet school when she was six. She made her debut in performance when she was nine and became a pupil of famous ballet master Philippe Taglioni, father and teacher of Marie Taglioni, Elssler's contemporary and greatest rival. The two young dancers appeared in the same troupe until Elssler went to Italy, not meeting again for several years until they danced on the same program in London in 1833. Both were then famous, but for London audiences, Taglioni's pure, classic style overshadowed Elssler's less ethereal "character dances"—the fiery Hungarian, Polish, Spanish and Russian dances which she made popular in ballet. Conservative London preferred Taglioni, and an historic feud was started.

The manager of the Paris Opera brought Elssler to Paris, where she made her debut in September, 1838, and where she became an immediate success. But Paris knew Taglioni also, and devotees of the dance promptly divided into two camps—the Elsslerites and the Taglionists. Theophile Gautier, the

opposite: even as the romantic La Sylphide, Elssler revealed the sensual quality which Emerson noted.

French author, published an article comparing the two dancers. Elssler, he said, was more human and appealing to the senses than Taglioni. "Fanny is quite a pagan dancer," he continued, "she reminds one of the muse Terpsichore, tambourine in hand, her tunic exposing her thigh, caught up with a golden clasp." Stating that "dancing consists of nothing more than the art of displaying beautiful shapes in graceful positions." Gautier concluded that the dance should express the passions, and that, "Mlle. Elssler has fully realized this truth." [4]

The battle of the ballerinas continued until Taglioni left to join the St. Petersburg Imperial Ballet in 1838. Elssler, now reigning ballerina of the Opera, decided to prove her capability for the classic style, and against all advice she appeared in *La Sylphide*, a role created especially for Taglioni. Elssler failed, Paris would not forgive, and she soon sailed for America to restore her confidence.

She came on a three month's leave from the Opera—and stayed two years. Her debut on May 14, 1840, at the Park Theater in New York was a clamorous success. Philip Hone, ex-mayor of New York said of that memorable performance:

> "Her reception was the warmest and most enthusiastic I have ever witnessed. On her first appearance . . . the pit rose in a mass, and the waves of the great animated ocean were capped by hundreds of white pocket handkerchiefs. . . .
>
> "Then came the ballet, *La Tarentule*, in which Elssler established her claim to be considered far the best dancer we have ever seen in this country. At the falling of the curtain she was called out; the pit rose in a body and cheered her, and a shower of wreaths and bouquets from the boxes proclaimed her success complete. She appeared greatly overcome by her reception, and coming to the front of the stage, pronounced, in a tremulous voice, in broken English, the words, 'a thousand thanks.' . . . ." [5]

In a letter home Elssler also described that remarkable reception:

> "The curtain fell amid a roar that sounded like the fall of mighty waters, and that soon brought me before them. Their applause was perfectly frantic, cheers and bravos saluted me, and flowers and wreaths fell like rain upon me. You cannot suppose that I stood unmoved amid such sights and scenes. My heart beat till I thought it would leap from its sockets, and my eyes overran in grateful testimony of their fervent goodness. . . . The ordeal is passed, doubt no more affrights me, and what a prospect dawns upon me." [6]

Succeeding developments exceeded her wildest imagination: the Park Theater sold out during her two-week engagement, and of the $20,000 box office, Elssler got $7,000.[7] But what is more important, the barbarous Americans accepted her *La Sylphide* with the same gusto accorded her character dances. After the first performance, the young men of the city "unharnessed Elssler's horses and pulled her carriage from the theatre to the hotel," thereby establishing a tradition. The newspapers "could not find enough adjectives to describe Elssler, her dancing, and the reception and state of the audience." [8]

One by one, the major cities of the nation capitulated to the charms—and advanced publicity—of "the divine Fanny." She became a national idol. Philadelphia was no less clamorous than New York; there were the same unharnessing of her horses and the same mountains of flowers. Music publishers sold thousands of copies of sheet music of her dances; pen-and-ink artists sketched her and thousands of lithographs were sold; the whiskey industry issued a series of portrait-bottles showing her in a full-length dance pose; enterprising jewelers brought out shirt studs bearing her likeness. Tickets for her Baltimore performance were sold at auction to the highest bidders. Richmond greeted her with tolling bells and cannon. West Point Academy staged a full-dress parade in her honor.

Elssler's first American tour ended in August, 1840, and by then her leave from the Paris Opera had expired. She stayed on to enjoy her popularity, and to collect some of her very handsome box-office receipts. (She is said to have had a fortune of about a million dollars when she retired in 1851.) The second American tour in 1841 included every principal city as well as Havana, Cuba, and was even more phenomenal. Elssler was received in official audience by President Van Buren and his cabinet; Congress adjourned every evening that she danced in Washington because of the attendance of most members at her performances; at a formal banquet at the Capitol her health was drunk from a dance slipper. John Van Buren, the President's son, became her almost-permanent escort, and August Belmont acted as her financial adviser.[9]

Emerson, accompanied by Margaret Fuller,[10] saw Elssler during the second tour at the Tremont Theater in Boston, October 13, 1841.[11] On October 17 he wrote to his brother William:

> "Where do you think I went on Wednesday eve last? Where but to see the dancing Fanny? I killed that lion well: Had a good sight, was much refreshed, and shall know better what people mean when they talk of her. She is not wonderful but she is very good in her art." [12]

About the same time Emerson recorded in his *Journals* his reactions to Elssler's dancing. He found some of her movements kin to "the feats of the rope-dancer and tumbler," but he admired her grace and stage-presence. He continues:

> ". . . the chief beauty is the extreme grace of her

movement, the variety and nature of her attitude, the winning fun and spirit of all her little coquetries, the beautiful erectness of her body, and the freedom and determination which she can so easily assume, and, what struck me much, the air of perfect sympathy with the house, and that mixture of deference and conscious superiority which puts her in perfect spirits and equality to her part." [13]

Undisturbed by the issue that troubled some Bostonians, Emerson says, "As to the morals, as it is called, of this exhibition, that lies wholly with the spectator." He continues:

"The immorality the immoral will see; the very immoral will see that only; the pure will not heed it,—for it is not obtrusive,—perhaps will not see it at all. I should not think of danger to young women stepping with their father or brother out of happy and guarded parlors into this theatre to return in a few hours to the same." [14]

But, then:

". . . I can easily suppose that it is not the safest resort for college boys who have left metaphysics, conic sections, or Tacitus to see these tripping satin slippers, and they may not forget this graceful, silvery swimmer when they have retreated again to their baccalaureate cells." [16]

The moral issue was of no great importance to Emerson, even if he did speculate in passing about the effect on college boys of the sensationalism of Elssler's dancing. It was this very sensationalism, in fact, which detracted from her art, Emerson thought. "But over and above her genius for dancing," he says, "are . . . her own false taste or meretricious arts to please the groundlings and which must displease the judicious." [16] Elssler's art, then, was not of the truly great, Emerson decides, because she compromised the lofty standards of great art by appealing too obviously to the sensual.

Elssler returned to Europe in 1842, almost a million dollars richer for her stay in America. In 1843 Oxford University awarded her the unique honorary degree of Doctor of Choreographic Art, and she retired at forty-one. Although Emerson did not consider her a great artist, he did not soon forget the grace and beauty of her dancing. He had written William soon after seeing her, "Is it not strange that power and grace in the carriage of the body should be so rare—rare as genius in any other mode?" [17] And months later he asked his friend Charles Newcomb to bring him material concerning Elssler.[18] Subsequent references to the grace and beauty of the dance in Emerson's writing recall his enjoyment of Elssler's dancing, and, significantly, he never again mentions the probable adverse effect which "the divine Fanny" might have had on Cambridge college boys. *THE END*

a rare German print of the "divine Fanny" in "La Saragoza"
illustrations courtesy of george chaffee collection

1. *The Journals of Ralph Waldo Emerson*, ed. by Edward Waldo Emerson and Waldo Emerson Forbes (Boston, 1909-14), VI, 89. 2. Meade Minnigerode, *The Fabulous Forties*, 1840-1850 (New York, 1924), pp. 43-44. 3. *Ibid.*, p. 47. 4. T. Gautier. 5. Minnigerode, *op. cit.*, p. 35. 6. *Ibid.*, p. 41. 7. *Dance Encyclopedia*, (New York, 1949) p. 170. Minnigerode gives these figures as $24,000 and $10,000. 8. *Ibid.* 9. *Ibid.* 10. Ralph L. Rusk, ed., *The Letters of Ralph Waldo Emerson* (New York, 1939), II, 460, states that the Boston *Daily Advertiser* of October 13 announced the ballet *Nathalie* as the ballet for that evening. 12. *Ibid.* 13. *Journals*, VI, 89. 14. *Ibid.*, pp. 89-90. 15. *Ibid.*, pp. 90-91. 16. *Ibid.*, p. 90. 17. Rusk, *The Letters of Ralph Waldo Emerson*, II, 460. 18. *Ibid.*, III, 61. Rusk suggests that Emerson may have requested the *Memoir of Fanny Elssler*, published in New York in 1840.

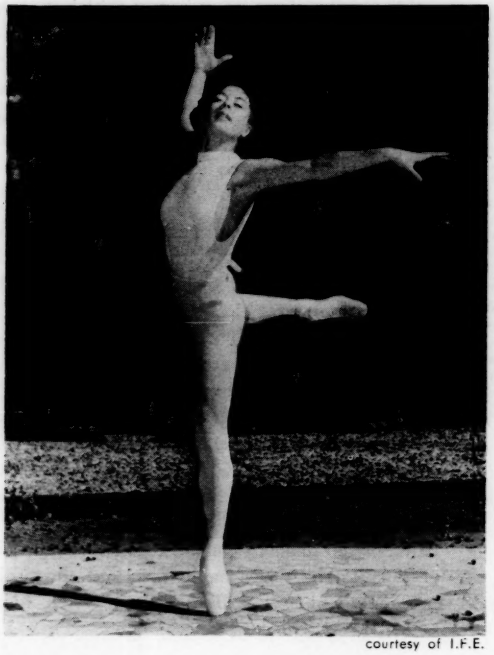
ENTERTAINMENT HIGHLIGHTS

Alba Arnova

Alba Arnova, dancer and movie star, will soon be seen in "Aida," an elaborate film version of Verdi's opera. Presented by S. Hurok, the Italian color extravaganza is due to open in a New York theatre in the fall. Choreography by Margherita Wallmann will also feature Victor Ferrari and Ciro Di Pardo and the ballet corps of the Rome Opera.

This will be Miss Arnova's seventh film. She appeared only in dance parts until Italian director Alessandro Blassetti decided she was a potential actress and started to cast her in dramatic roles. She appeared recently in "Times Gone By" and "Our Times."

Now twenty-three, Alba Arnova began to study dance at the age of seven in Buenos Aires, where her Italian-Argentinian parents were in the paper manufacturing business. Bucking her father's initial prejudice, she pursued her studies at the Nijinska School in Hollywood, the Sadler's Wells School in London and the Duncan School in Paris.

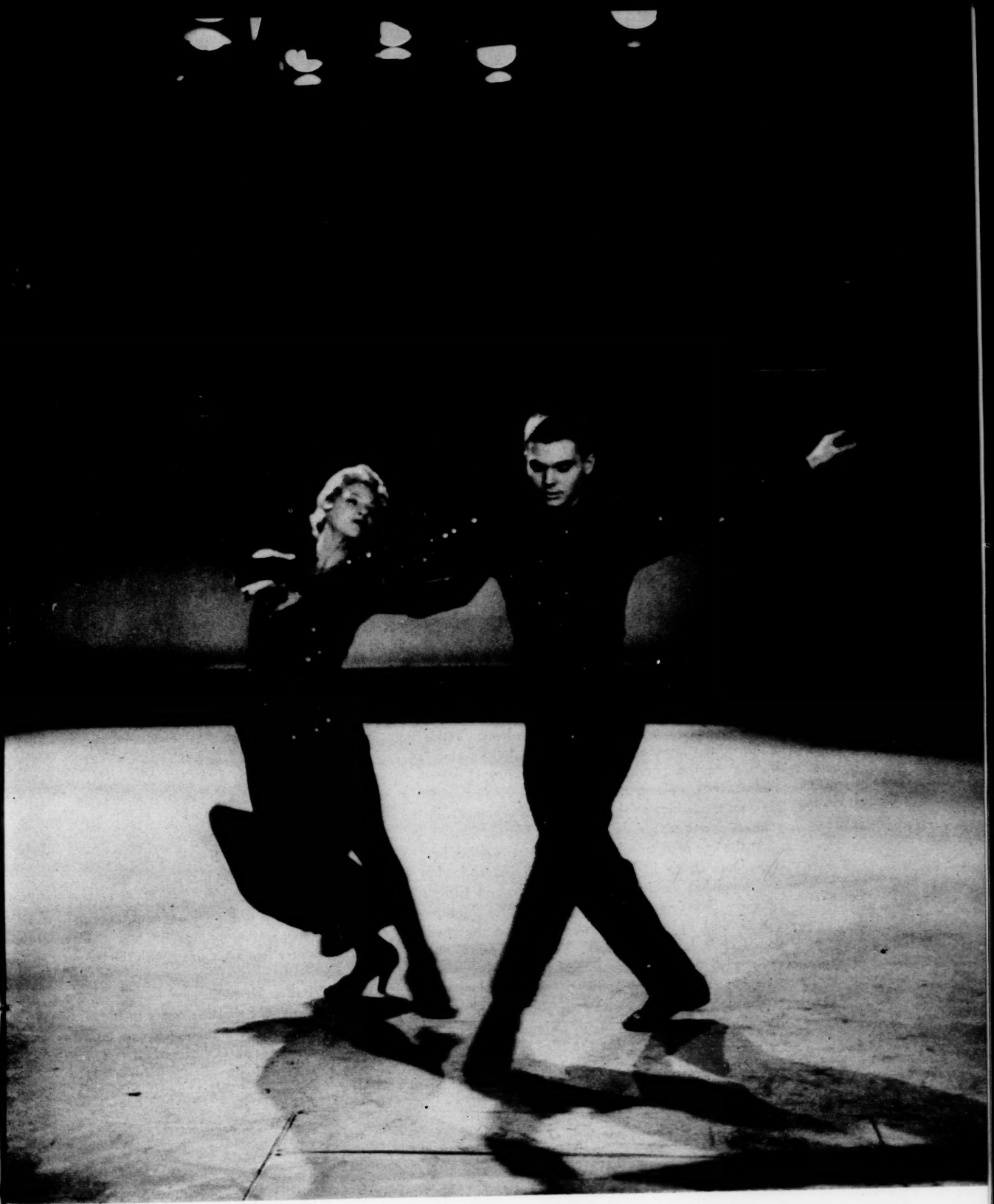


courtesy of I.F.E.

The Hit Parade Dancers

Tony Charmoli, choreographer of NBC TV's "Your Hit Parade" since its inception in 1950, has done a brilliant job of a difficult assignment. Since popular songs are likely to appear in the best-seller category for at least several weeks, it has been the choreographer's problem to find different ways to stage the same number. So successful have his methods been that they were recently satirized, admiringly, on still another national TV program (see p. 9).

On June 12th "Your Hit Parade" went off the air until September 11. In the interim Mr. Charmoli will choreograph an Italian musical scheduled to open in Milan in the fall. Shown here are two of the six Hit Parade Dancers: Ruth Gilbert and Bobby Herget, in "Love". The other regulars are Virginia Conwell, Nanone Millis, Tom Hansen and Lenny Claret.



Fred Fehl

Carol Haney

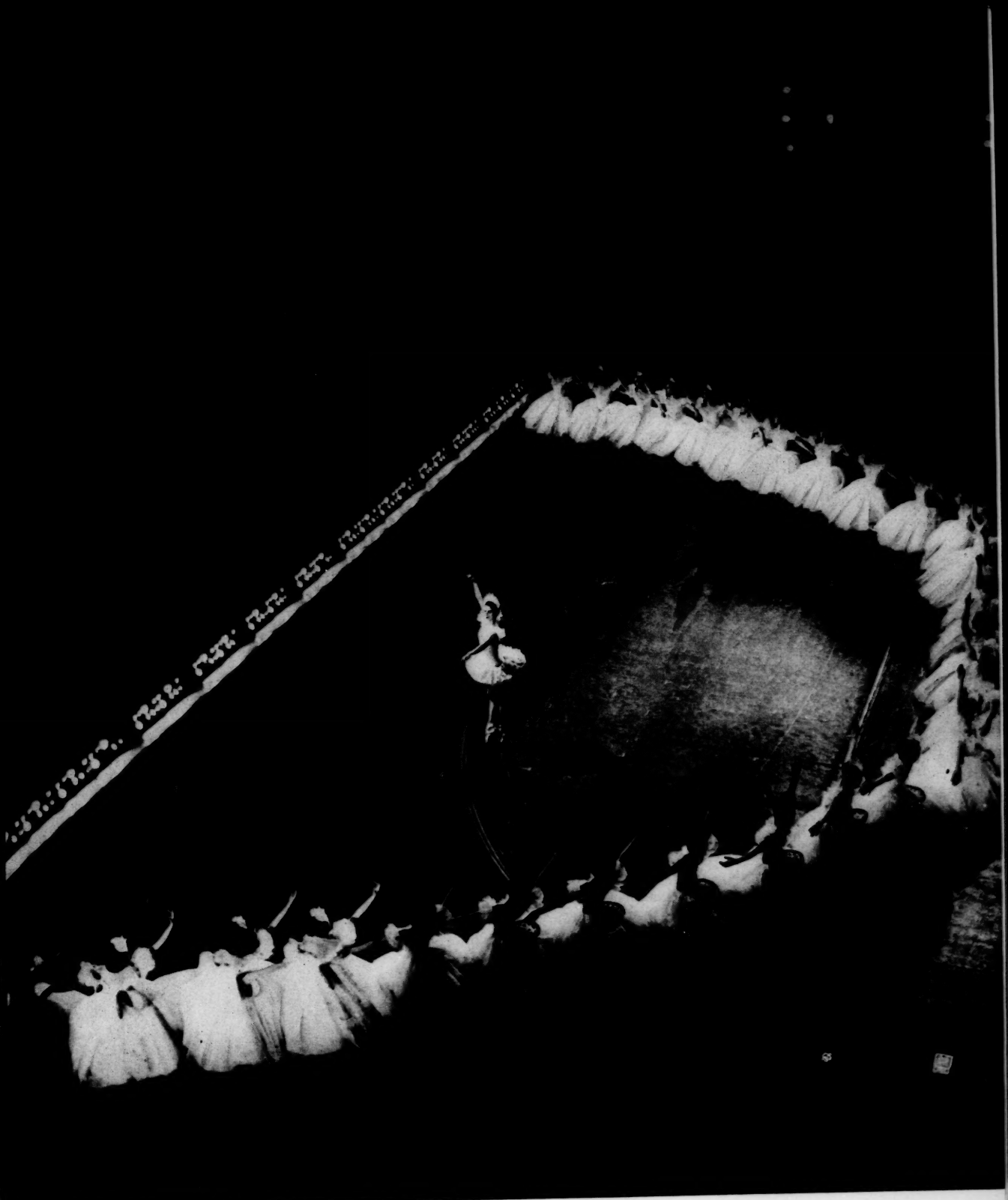
Carol Haney is a highlight of Broadway's latest and brightest musical comedy, "The Pajama Game." Having danced persistently but un-famously since she was five, now at twenty-nine, she finds herself high up the ladder as she sings, acts and dances the role of secretary to a pajama factory boss.

At the age of fifteen Miss Haney was running her own dance studio in New Bedford, Calif., while she continued her studies with Eva Handy and Ernest Belcher. Her first appearances were in nightclubs and several Columbia Pictures; then on the road with Jack Cole; and in MGM's "On the Town." She replaced Gwen Verdon as Gene Kelly's assistant for "An American in Paris." She was busy in the same capacity with the not-yet-released "Brigadoon" when Bob Fosse, choreographer of Pajama Game, persuaded her to leave the Coast to take a small dancing and acting role in the George Abbott-Jerome Robbins directed musical. Rehearsals brought to light that special "crazy" something that does something to an audience. Her part was enlarged, and the morning after the New York opening a new musical comedy sensation was discovered.

Radio City Music Hall

Radio City Music Hall has an annual audience of seven to eight million people. Its spectacular 4-a-day show, produced by Leon Leonidoff and Russell Market (who also directs the famed tapping Rockettes), is a magnet throughout the world. Margaret Sande, formerly leading dancer with the 36-member Corps de Ballet and later assistant to Florence Rogge, is Ballet Mistress.

There is no doubt that for many in the audiences the ballet production numbers are an introduction to, or the only contact with, live ballet. The themes they see presented, frequently with famed guest soloists, change with each program, except for perennials like the "Undersea Ballet," the "Bolero," to Ravel's music, and Gershwin's "An American in Paris." The special Christmas and Easter shows have almost assumed the proportions of a ritual.



The Paul Steffen Dancers

The Paul Steffen Dancers have made a vivid mark on the European entertainment world. The group, originally composed of five California dancers, came to New York in 1947 to appear in the Jack Cole-choreographed musical "Magdelena." When the show folded the five took off for foreign lands. From the beginning they were a success. Their exotic and fast-paced performance has kept them busy in Europe's most important nightspots. Their engagements have taken them to Paris, Nice, Madrid, Switzerland, Rome, Copenhagen, Amsterdam, Brussels, etc. They are currently welcome American emissaries in Milan.

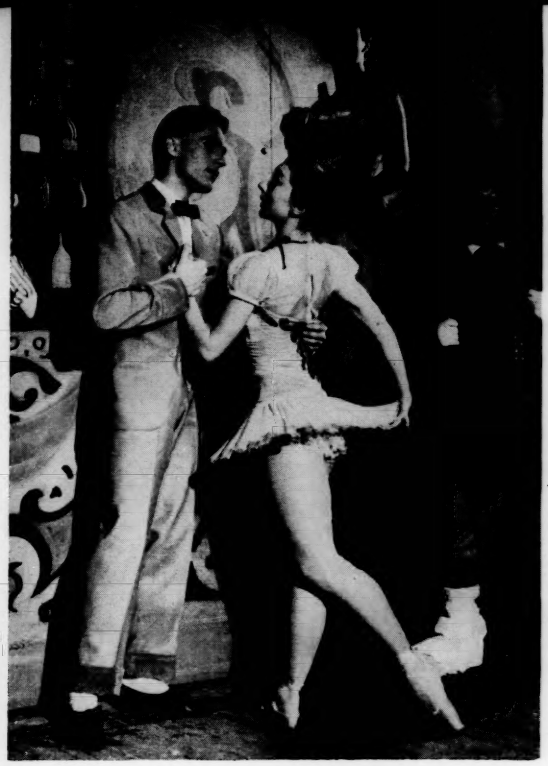
Paul Steffen, leader and choreographer of the group, which now numbers three, was trained by Lester Horton, Jack Cole and Carmelita Maracci. Left to right in the photograph: Paul Steffen, Budd Thompson and Velerie Camille.

Maurice Seymour

Federico Rey and Pilar Gomez

Federico Rey and Pilar Gomez start a whirlwind itinerary in August when they take their repertoire of Flamenco, Basque and satirical dances to the swank Caribe Hilton in Puerto Rico. In October and November they will be on a Columbia Concerts tour to the Maritime Islands, New England and the Eastern seaboard states before they open in Miami's Latin Quarter in December (Mr. Rey will also design the costumes for that entire production). Partners for almost seven years, Federico Rey and Pilar Gomez are favorites here and in Europe, where they have danced in France, Italy, Finland and England.

A new work will be included when they give their only New York concert next season on the Student Dance Recital series. Choreographed for them by Anna Sokolow, the dance is a satire on South American influences in ballroom dancing, vintage 1910. They are seen here in "Serenade of the Spectre," a work by Ana Ricarda inspired by etchings of Goya.



Erik Bruhn, Margrethe Schanne, Gerda Karsten and Niels Bjorn Larsen in the Danish Royal Ballet production of Parisiana.

the *Black Swan Pas de Deux*, which was given with two different casts). It was an effective way of offering the visitor a sort of bird's eye view of the Danish repertoire, and it certainly accomplished as much as possible in the short span of one week, but it also caused some pangs of disappointment to those who had hoped to see the famous old nineteenth century ballets, like *La Sylphide*, *Et Folkesagn*, and *Napoli*, at least twice.

In spite of the numerous works recently produced, the ballets of August Bournonville, who was choreographer of the Royal Theatre for half a century (1829–1879) remain the strong, reliable background of the repertoire. How is it possible to convey the simplicity and grace, the dramatic impact and touching naiveté of a Bournonville ballet to those who have never seen one? *La Sylphide* and *Et Folkesagn* have all the gentle beauty of the romantic ballet prints which have been, to most of the world outside of Copenhagen, the only immortality a glorious period.

would have been very easy for one who has long fascinated by the legends of *La Sylphide* to have llusioned by the actual production, but the Dan- *de* is anything but a disappointment. It is an ballet, beautifully danced by Margrethe has a fine, light elevation, good ballon, or the romantic style. The James of Erik elation.

very important part of the Danish way, a symbol of its new strength. Since his return to Copenhagen two years ago, after his last appearances in America with Ballet Theatre, Bruhn has developed from a handsome, neat, promising young classical dancer into an artist of extraordinary range and sensitivity, with a haunted Hamlet face and a tremendous power over an audience. He is no longer the round, blond boy whom Americans admired as one of several gifted youngsters. Something has happened which has uncovered rare new qualities in his dancing. Perhaps it has been the opportunity to work carefully and quietly, in the unhurried atmosphere of a subsidized State theatre, in a great variety of roles. Perhaps it is the influence of Vera Volkova, who has certainly made his magnificent technique shine with added brilliance. Perhaps it is the example of Niels Bjørn Larsen, the ballet master (he has been in charge of the company since 1950, when Harald Lander left, although he was officially appointed to the position only last autumn) who seems to understand not only the classical school, at which Bruhn has long been proficient, but all the other varied facets of theatrical dancing.

Although it is just about worth the trip to Copenhagen to see Erik Bruhn, most of the visitors come, and quite rightly, to see the unique old ballets which have been preserved in such purity and style for more than a century. The oldest of all, *The Caprices of Cupid and the Ballet Master*, was first presented just after the American Revolution, but it is still lively entertainment. It is said to have been created as the result of a discussion at a party, where the choreographer of the Royal Theatre, Vincenzo Galleotti, boasted that he could create an inter-

(*continued on page* 48)

Versatile John Kriza

Ballet Theatre's Gentleman Farmer

BY NELSON LANSDALE

On his own 75 acre dairy farm in Illinois

Those who know John Kriza personally and have seen him dance the lyric solo and the tender *pas de deux* in *Fancy Free*, often mention the similarity between Johnny offstage and on. It's a good thing the freshness we see onstage is spontaneous in Johnny, because it has helped to keep the role he dances in *Fancy Free* alive and appealing for over ten years of repeated performances. Johnny Kriza is nobody but his real self in this ballet, which is probably the most-performed of American ballets of its time, certainly one of the most representative of contemporary Americana.

And the exuberance and bounce, the good-natured vitality and zest which characterize his roles in *Interplay* and *Rodeo* are not put on—and don't come off—like his make-up and his costume. In person, Johnny is at ease with himself and others, full of life and good humor. He does not wear his nervous system, or any consciousness of his own importance, on his sleeve or his shoulder. He is such good company that it is only with an effort his friends remember he has been taking curtain calls all over the western world (three tours to England, two each to Europe and South America) ever since he joined Ballet Theatre for its 1939–40 season. "I've been with Ballet Theatre for fifteen years, and I've never regretted a minute of it," he explains.

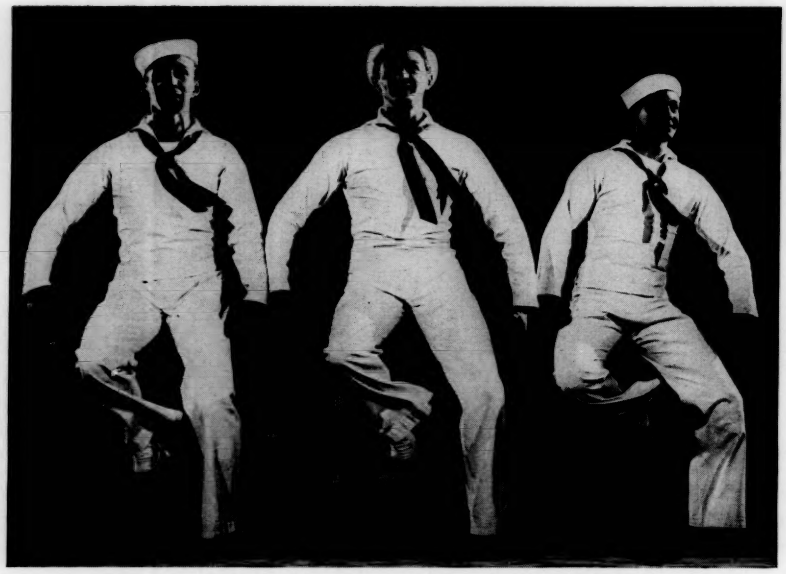
Johnny's parents came to America from Czechoslovakia. Settling near Chicago, they established themselves in the wholesale meat business. Johnny, incredible as it now seems, was a delicate, underweight youngster. His mother first enrolled him at the age of seven in ballet class for his health. But in high school, he still weighed less than a hundred pounds. Upon graduation, he was faced with the alternative of continuing his study of ballet or going to work in the meat business. Johnny chose to dance.

He began his studies with Mildred Prchal in Berwyn, Illinois and later continued them with Bentley Stone in Chicago. When his technique improved—and he had added height and weight to his build—Johnny began appearing in productions of the W.P.A. Federal Theatre Project and the Chicago City Civic Opera Ballet under the direction of Ruth Page. Following other Chicago performances, he toured South America with the Bentley Stone Company.

In South America, young Kriza decided that when he returned to the States he would use what funds he was able to put aside and try his luck in New York City. He arrived without ceremony and little of importance happened for some time. Then, when he was pathetically near the end of his resources, three auditions for male dancers were held on the same day—two for musical comedies which have long since disappeared into theatrical history, and the third for Ballet Theatre. Johnny was selected at all three auditions! Wisely, he decided to accept the job which offered the longest run—Ballet Theatre's—and he has been with the company every season since then. His career shoots up from chorus boy to stardom in a line as clear as the path of a spotlight. He has sojourned into nightclub shows in New York and Chicago with Ruth Ann Koesun, appeared in *Panama Hattie* on Broadway, *Kiss Me Kate* and *Brigadoon* in summer stock, and made oc-

(over)

Kriza as Tancred, the Medieval Knight, in "The Combat"
Marcus Blechman



Eric Braun, John Kriza and Enrique Martinez in Jerome Robbins' "Fancy Free," which celebrated its tenth birthday in April, with Kriza still dancing the role he created.

casional television appearances on the Olsen and Johnson, and Dave Garroway shows—but Ballet Theatre has remained his true love. His most recent ventures into television have come as a result of the distinguished Ballet Theatre productions of *Rodeo* and *Billy the Kid* on the successful "Omnibus" show.

Since joining Ballet Theatre, Johnny Kriza has danced roles created for him in *On Stage! Fall River Legend, Facsimile, Dim Lustre,* and, of course, *Fancy Free* and *Interplay*. But he has also brought the charm and subtle strength of his dancing to both classic and character parts in *Les Sylphides, Aurora's Wedding, Romeo and Juliet, Graduation Ball,* and *Billy the Kid*. He has danced numerous other roles, but even from those mentioned, his versatility is obvious.

To each role he performs he brings a great deal of his own personality, but he brings also the ability to dance within the limitations of many different styles for different choreographers. And when you ask Kriza to name his favorite role, he replies simply: "I haven't got one—it's always fun to try something new."

If you ask him to describe a new ballet he'd like to dance in, it's surprising how closely his ideas fit the *Interplay* pattern. Having worked with virtually all of them, he discreetly refrains from naming the choreographer he'd prefer. He'd like the music and decor to be contemporary American. If there's a story or a suggestion of it—"a situation, or maybe just a feeling"—he'd rather it wouldn't be psychological like *Undertow* or *Age of Anxiety*. "More wholesome and healthy," he stipulates, by which he also seems to mean more explicit in terms of action.

Despite the incredibly demanding chores, both technical and acrobatic, which choreographers have passed his way, Johnny manages, with the art that conceals art, to look as though he enjoys everything he does onstage. Not only is he able to make the difficult look effortless, to this he adds an air of modest astonishment that it came out all right after all. A terrifying scene on the sharply slanted Mansard roof in *Demoiselle de la Nuit* looks difficult and dangerous. "I've come pretty close to that edge occasionally," says Johnny, "but it isn't nearly as unnerving as the back somersault in the air at the end of *Fancy Free*, when I'm pretty well whipped anyway. . . ."

Disasters or near-disasters onstage? Well, those tight navy pants have been known to split during the hectic progress of *Fancy Free*; and the lamp-post, an important prop in the production, once keeled over during a performance in Lewisohn Stadium. In Toledo, Ohio, a porter—complete with bucket and broom—once marched innocently across the stage during the dark palace scene in *Bluebeard*; he gave everybody the giggles. In Europe, theatres keep cats to hold down the number of mice and rats. At the San Carlo in Naples, the house cat made an unscheduled appearance during the Queen of the Willis' dance at the opening of Act II of Giselle. Johnny and everybody else in the company who wasn't onstage, was on hands and knees in the wings, pleading "Nice kitty, kitty, kitty," or "C'mere, you d——cat." Trouble was, the cat spoke only Italian. It didn't budge.

Now in his middle thirties, Kriza has no reason to suppose his exuberance is indestructible, but he hasn't planned an alternate theatre career to dancing like Harold Lang, singing and dancing and acting star of *Pal Joey*, who, with Jerome Robbins (co-director of the current Broadway hit "The Pajama Game") and Kriza made up the original trio of shore-happy sailors when *Fancy Free* made its historic debut on April 18, 1944. Kriza's stake for the future—short of a job as fire warden in the Rocky Mountains—is about as far removed from show business and its glittering trappings as it's possible to imagine.

Johnny Kriza looks to his own 75 acre dairy farm, an hour from Chicago's Loop, the way he drives it! This is the same country in which his Czech-born parents have prospered. But Johnny's farm, where the crops are corn, oats, and hay, is an independent enterprise of his own. A tenant now manages the herd of twenty Holstein cows. (Temptation has been strong, but none of the cows is named for any of the ballerinas Johnny has supported as the Poet in *Les Sylphides*, the Prince in *Swan Lake*, or any of his other romantic roles. There is, however, a lady admirer in Columbus, Ohio who hopefully named her Guernsey bull Brindu-Kriza.) This is home base, equipped with a darkroom where he can develop the results of his sporadic experiments with his Rolleiflex and Contax cameras, and where he rests and relaxes by working in the fields during layoffs between Ballet Theatre engagements. This is the other side of the medal from the golden glow of the footlights in Rome and Rio, in London and Paris, in Manhattan's magical Metropolitan and a thousand other theatres up and down the land. The farm and the stage are, of course, poles apart. Perfectly poised, Johnny Kriza is equally at home in either. It's quite a feat of balance.

But however it might appear and whatever Johnny might say, one wonders if a dancer who has had as successful and interesting a career as Johnny has had, would settle down for any greath length of time—so far from the spotlight, from the art he is serving with such good-natured persistence. *THE END*

BALLET FOR YOUR CHILDREN

BY GEORGE BALANCHINE

This is the second half of the fifth chapter we bring you from "Balanchine's Complete Stories of the Great Ballets" by George Balanchine, copyright, 1954 by Doubleday & Co., Inc., edited by Francis Mason.

How is discipline maintained in a ballet class?

This is a question parents often ask, and they are quite right to be interested in it. When children go to a strange ballet class with a new teacher, they are a little in awe of the instructor, quite naturally. But actually this makes them more anxious to follow directions, to repeat the positions and steps that the teacher shows them. If their parents directed them at home in this way, they would probably say, "No, I won't. I don't want to." Parents naturally don't want to force things; they think their children really don't want to and that they might cry. But the teacher doesn't care, even if the children do cry. He simply directs them, politely and firmly.

The teacher must direct his young pupils quietly: you can't scream and correct children all the time. You can scream once, twice, maybe three times, and the children will be scared and obey you; but if you yell at them any more, they won't be frightened. They'll get used to your yelling, and you'll find that you have to pretend not to see them misbehaving—so that you won't scream any more and embarrass your authority.

Children see everything. They certainly see how you react when you turn around suddenly and catch them misbehaving. They know you will think ill of them. But if you don't notice, they'll say to themselves, "*He* doesn't care, he looks straight at us when we're horsing around, we can do anything we want to!"

But to a certain extent with children in ballet class you can't notice everything. You have to pretend not to see some of their little tricks, because for a whole hour it's very hard to hold their attention. You can hold their attention by noticing their tricks only once in a while. Then be firm with them, and they will behave for a little while. The next week they are quieter and behave for longer periods of time. By the end of the first year they respect you. They behave like soldiers: they come on time, they know when to start, wait obediently for your directions, and, finally, when you tell them that the lesson is over and say. "Thank you," they acknowledge this with a bow which will be so important to them later when they bow gracefully on the stage. They become such good soldiers that they don't leave the class unless you do say, "Thank you."

You can't expect all children to like ballet classes. I certainly did not like them at first, and I think this is more or less true of most young pupils. Only gradually do they learn to like it. After some time has elapsed, they enjoy being able to do what they are told in class. They like the music the pianist plays for them to move to. First he plays music just for the second, for rhythm and keeping time, but after a while he plays them little pieces. To look at the children, you'd think that they didn't know the fifference, but they remember, they notice everything, they memorize music. Slowly they become trained to move well and to listen, and from a few steps and exercises they are able to do simple dance sequences. They watch grown-up dancers in other classes, admire them, and want to move beautifully too, by imitating with the little technique they have.

I think all children like the idea of dancing. If you tell them they're taking lessons to become something they don't know about, they don't listen to you. But dancing is different; they like it and somehow suffer through the lessons at first. It's like holding up a candy bar and saying to a child, "No, not yet, you must wait." They will wait, they will endure the lessons so that they can move brilliantly and beautifully. It is a natural thing for children to want to move well, to move well in time, to catch a baseball at the right moment, to hate to drop things. Dancing is a discipline that perfects this natural inclination: it gives us control over our bodies so that we are in a position to conquer space, so to speak, in given periods of time. Some music is very rapid, very complicated, and to move to it well is difficult, but the dancer is able to conquer the complicated time element of the music, she is able to move freely within the discipline of time.

Once we had at our school a child whose mother was a psychiatrist. The mother came to the school and wanted to know how the classes were run, how the children were made to behave, because at home she could do nothing with her own child. The mother watched her child in class, and this little girl—the little brat who at home was always doing the wrong thing—she was perfect! Like all the other pupils, she did exactly what the teacher said and enjoyed it. Afterward the mother wanted to know how this could happen. She said, "In my job I advise parents about their children. I'm supposed to know all about child psychology." She was told that it is a matter of knowing how to teach, when to notice things and when not to notice, and that children have a certain respect for what the teacher represents. For the child, the teacher is connected with a strange thing called the art of dancing, and the child knows that what she can learn from him is wonderful.

The respect that a child has for his teacher and the good manners she learns in ballet class are a very important part of the tradition of ballet, which is an aristocratic tradition. I use the word aristocratic here seriously, not because ballet is open only to an exclusive class of people, but because it is an exclusive art, practiced and completely understood only by those who are willing to spend a great deal of time and effort on it. The Greek word for aristocracy means the rule of the best, not the rule of an exclusive class. Ballet in this sense is a democratic art, open to all who are willing to work and to learn.

How many different classes are there in ballet schools?

Most schools are divided into different sections for beginners, intermediate, advanced, and professional classes, or classes equivalent to these distinctions. Classes for children are given separately. When a student has finished all the children's classes, she moves on to the regular classes. Students who have had previous study or experience are placed in the proper class after auditions.

Do students receive grades at ballet school?

Some schools give their children grades, but many promote students simply on the basis of their progress and ability in acquiring technique. Age has nothing to do with promotion, nor has the length of time spent in previous study. Promotion, in other words, is not automatic. It depends on the student's development. If a child has studied for some time and shows no aptitude for dancing, her parents should be so advised.

Should children practice ballet at home?

While practicing at home is not generally harmful, it actually does very little good; children should certainly not be made to do it. At home there is no teacher to watch and correct them; only in a class can they practice with real profit. It seems to me better if at home they think occasionally about their lessons and practice only the fine points they want to improve—hand movements and mime, for example.

Is it necessary for a student to continue her practice during long vacations.

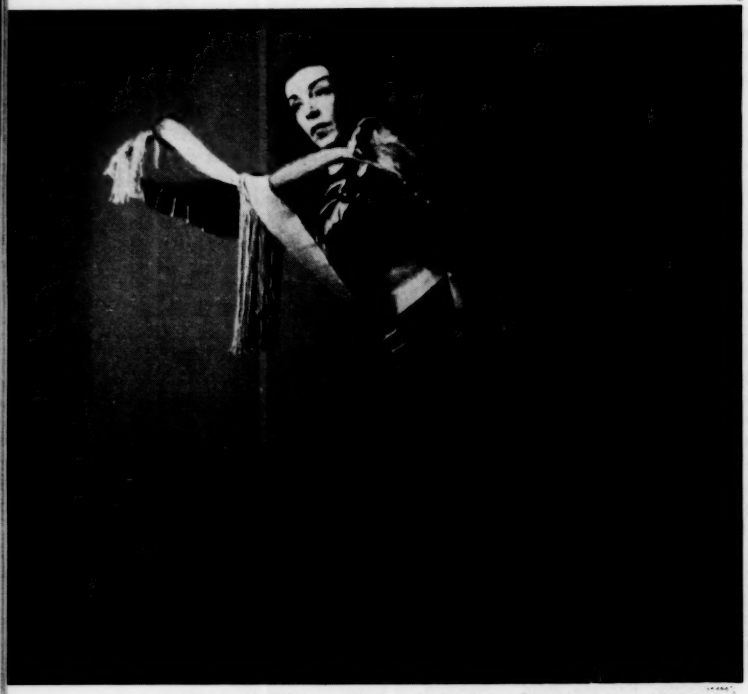
It is not only unnecessary, it is inadvisable. If a serious student has been scrupulous about attending classes daily for nine or ten months of the year, rest and relaxation are recommended.

(*continued on page* 54)

SOPHIA DELZA

American Modern Dancer becomes converted to Chinese Classical Dance

BY EMERY LEWIS



Wu Sung in Flight: a dance of the Sung dynasty

The lovely 'lady' at the right is no lady at all: he is Mei Lan-Fang, China's most celebrated contemporary male dancer, who specializes in female roles. Nor is the 'male' dancer pictured here a male: she is American modern dancer Sophia Delza, who will soon be touring the country in a program of classical Chinese dances, during which she appears, frequently and effectively, in a number of male roles.

Miss Delza, raven-haired, bold-featured and gracious, explains that female and male impersonations are not at all unique in the Chinese classical theatre. At her New York apartment, surrounded by colorful costumes, scrolls and other Chinese mementos, Miss Delza recently elaborated: "For various and complex reasons, and sometimes by the whim of a particular emperor, women were excluded from the stage, and a respected tradition of female impersonators developed. One quickly learns to accept and recognize that a man may bring great perception and projection to a woman's role, and vice versa. Certainly there is nothing effeminate about Mei Lan-Fang and yet his female characterizations have enormous range in the very essenses of femininity."

"Since the 1911 revolution women are dancing more and more," she adds. "For the most part they perform female roles, although some have excelled in male portrayals. Many male stars continue in female roles."

Miss Delza became closely acquainted with Chinese dance when she accompanied her husband, who went to China as a social agency administrator and stayed from 1948–51. Her original intention was to perform her own well-known concert programs in the Orient. Exposure to the dance of China made her change her mind and instead present herself for intensive training in those ancient traditional forms by which she became fascinated. She is perhaps the only American professional to study there for a prolonged period with performance as an objective.

Save Mei Lan-Fang's visit to Broadway in 1930, little is known in the United States of Chinese classical theatre dance, and research material in our libraries is woefully inadequate.

Miss Delza proposes to remedy this situation. She is completing a book on Chinese dance. And the busy proselyte, whose recent performance at New York's Museum of Modern Art of male action dances created unusual interest, appears at Jacob's Pillow on July 19th, and then embarks on a western tour.

"The first thing that struck me in Chinese dance was the incredible mastery of technique," she exclaims. "After my first visit to the theatre in Shanghai, I thought—'Incredible, they have done everything we do in

modern dance, and better!' They take subtle balances, extensions, leaps for granted. It is never technique for its own sake: it always has meaning and it is in character. They will someday teach us how to move: they are the essense of grace. And I don't mean a shallow, over-refined grace. And their dancers display qualities of maleness and womanliness so often missing in our American companies."

According to what she saw, the classical dance is currently flourishing in China. There are five big, year-round theatres in Shanghai, and many other smaller ones. The situation is similar in Peking and some eight other large cities. The dancers have the security of permanent repertory companies. Troupes often embark on tours of smaller, provincial towns, though never on one-night stands. The theatres are large, often accomodating 3,000. Performances customarily last five hours.

Miss Delza was in China when the Reds came to power in 1949, and she notes that, for whatever reason, they have continued, even further developed the classical theatre. They have re-opened the official Shanghai and Peking dance schools, which had fallen into dis-use, and brought out of obscurity a large number of the older teachers. Chinese dance is at first puzzling to a Westerner. All dancers are called actors. For the Chinese classical theatre, which extends back at least to 2200 B.C., includes speech and song as well as dance. It is somewhat like our opera. Some actors specialize in speech and acting, others in dance movement. But all are given thorough training in how to move on a stage. The dramatic action and the expressive dance movement are so integrated and so inter-related that it is difficult to make any sharp division between them.

a lovely lady

"Don't make the mistake of thinking Chinese and Japanese dance are alike," counseled Miss Delza. "The Azuma Kabuki, for instance, which recently toured here, are not all like the Chinese theatre dance. The Chinese dance is at once more dynamic and more natural. The dancers do not toe in, nor do they hide their thumbs, as do the Japanese. I would say that Chinese dance is more akin to our modern dance in technique and intensity than the more artificial Japanese dance.

"Everything on the stage centers on dance movement. The musicians are on the actors' left, in street clothes. They do not sing, or in any way participate in the action. The theatre uses no scenery, the barest of props. Lights are never used for effect, only to properly light the stage. The only color is in the costumes and the embroidered backdrop. The stage hands are not pretentious. Dressed in ordinary blue gowns, they nonchalantly move props. They make no attempt to appear invisible, as do the Japanese."

Miss Delza's principal teacher in China was Wang Fu Ling, a dance star of the classical theatre. Teachers in China, she reported, scrupulously avoid false praise. She was told that, in three years, she might be pretty good. Once, her tutor remarked that she was 7/10ths perfect: this was considered an unusual outburst of enthusiasm.

Along with her stunning male action dances, Miss Delza learned in China the gymnastic dances, better known here as boxing exercises. These are always included on her programs.

"The parks of Peking are often frequented in the morning by groups of men and women who assemble in a very unaffected way to practice the ancient style of gymnastics," she recalled. "I shall remember those incredible mornings all my life. The scores of figures move so slowly, so lightly and so continuously that they literally seemed to be floating. Each one, in rapt concentration, appeared so weightless, that had one of them risen in the air, I doubt that I would have been surprised at all. These dance exercises, called T'ai Chi Ch'uan, date back to 1000 A.D., though their origins extend much further in the past than their formalization at that time. They are designed to promote bodily and mental health, are taught to and practiced by adults." *(continued on page 60)*

3 Projects of Interest

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ticularly gave the dance unusual freshness and charm.

Second year compositions in Folk Forms had the usual fragmentary quality characteristic of beginning choreographers. As Miss Lauer told the girls later, "You have learned how to find a theme of movement and how to make a phrase out of it, but what you ought to do next is still a puzzle." Laura Howard surprised everyone by doing a jazzed up polka which she had choreographed and which quite caught the audience's fancy.

Six compositions to Poems of Edith Sitwell, choreographed by department director Eleanor Lauer, was the high point of the recital. Staging, choreography and performance were excellent. Such original works as this one, presented to a college audience increase understanding of modern dance a hundred fold. They were also a revelation to the students of dance, who perhaps for the first time, saw their teacher as a performer in her own right. Choreographically each dance was full of original movement, of humor and of design.

photos by Robert J. Graham

Becky Fuller is fitted by Eleanor Lauer as Regina Woody assists at the sewing machine.

The program closed with *Two Fugues from Ludus Tonalis,* music by Hindemith. These proved a fitting end to a literate dance concert which did exactly what it set out to do. It increased the ability of the student dancers in performance and it gave the college audience, completely unaware and uninterested in modern dance a glimpse of actual performance. This is of real value. The experimental days of modern dance are over. Like music and drama it has taken its place as a literate as well as a performing art. It is a major in many colleges, and best of all, the demand for dance majors with M.A. degrees far exceeds the supply. How long this situation will last no one can predict, but it is true now. Opportunity is golden for the dancer who wishes to make a living dancing and teaching dance on the college level. *THE END.*

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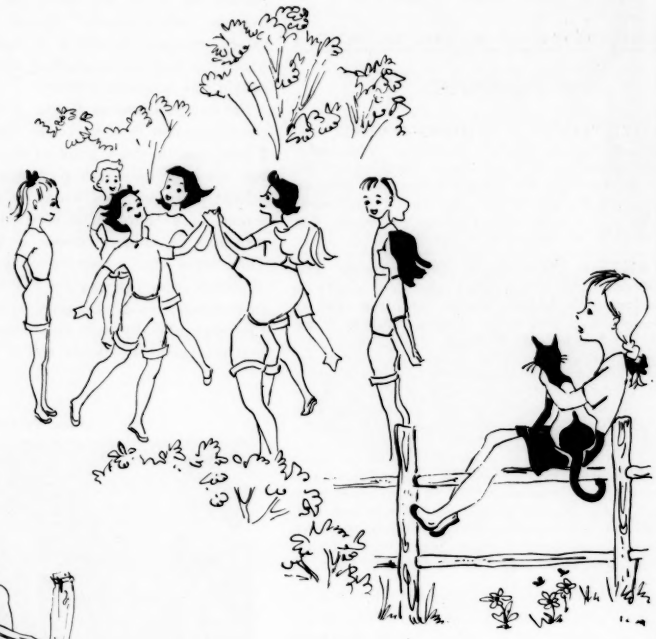
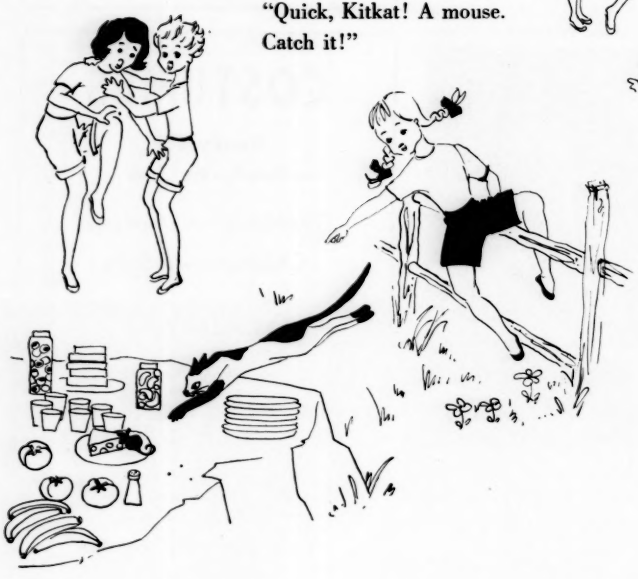
Kitkat Saves the Lunch



1 "Oh, Kitkat, If I was only big enough to come to a camp like this and learn square dancing," Janey sighed.

2 "Eeeek." "Help."

"Quick, Kitkat! A mouse. Catch it!"



3 "I don't know what we'd have done without your kitty. He saved our lunch. Why don't you join our folk dance class? We'd enjoy having you.

"Oh, I'd love it. Thank you ever so much."

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Canadian Highlights

(*continued from page* 19)

The basic approach of Nesta Toumine's Classical Ballet Company of Ottawa is more theatrical and open. But it is not lodged on a concomitant technical base—a strength that would allow the dancers to engage in vivacity without being heavy on their points and angled in the arms.

Of their three works, we preferred "Les Valses" (Arensky-Khachaturian), for despite its debt to Balanchine, it had a clarity of style and a quickness that enabled the dancers to look as though they were having fun and to project this feeling to the audience.

Mme. Toumine's most ambitious work was a re-staging of Fokine's "L'Epreuve d'Amour," which she re-named "The Mandarin's Daughter" (Mozart). One of those comfortable old stories about a mandarin's daughter who prefers a poor Chinese boy to a wealthy French ambassador, the work was costumed and decorated with exuberance and much attention to detail by Sviatoslav Toumine. And its innumerable little variations and bits of pantomime had been meticulously rehearsed. But the obvious inexperience of the dancers robbed the choreography of every vestige of its original subtlety and placed it on the level of a studio recital.

The Heino Heiden Vancouver Ballet is still in a state of contradiction. The small company consisting of Mr. Heiden, Noel Poole, Betty Pope, Gail Gerber, Merle Stevens, and Rosemary Valentin is remarkably cohesive in style. The dancers, and especially Miss Pope, are strong and forthright. Their phrasing is clear and their focus direct. In Mr. Heiden's "Evocation to Apollo" (Stravinsky) these qualities were quite naturally absorbed into the choreography to give it a pleasing athleticism. And Peter Flinsch's handsome gold and white costumes carried out the mood.

But in "Magician's Holiday" (Ibert) Mr. Heiden negated the style in which he has trained his dancers and tried to force them into the staccato dance coquetry usually associated with Roland Petit. The result was uncomfortably scatterbrained.

Since Boris Volkoff is identified as one of the hardy pioneers of Canadian ballet, and a teacher-choreographer who has had wide influence, one can scarcely believe that his "Harlequinade" (Drigo) was typical of his best work. It was a garishly costumed (by Ronald McRae) mixture of commedia dell'arte clichés. The one bright note was the elfin lightness of David Toguri, who danced Pierrot.

A second work of Mr. Volkoff's was also announced, but the leading dancer sustained an injury, and there was no understudy. Mme. Zinaida Orientas assisted Mr. Volkoff in the choreography.

The Halifax Theatre Ballet under the direction of Hilda Strombergs, contributed still more "sylphides" to the Festival's generous collection. Clad in white romantic tutus with long transparent sleeves (designed by Eliza-

beth Monies), they glided on and off in a "Variations Romantiques" (Schumann) that nicely evoked the Nineteenth Century atmosphere but was fragmentary in its choreographic development.

Like most of the Festival's dancers, the Halifax girls were for the most part merely advanced students—which brings us to one of the basic problems of the Festival. It is the problem of motivation. It was not clear whether the Festival was primarily to win a wider audience for dance or to offer stage experience to inexperienced performers. The two are in a sense antithetical.

To win a wider audience, only professional dancing can really be shown. For, a wide paying audience is rarely enticed by growing pains. But if the idea of the Festival is to give the local groups a performing motivation by bringing them together in a mutually stimulating atmosphere, then the Festival should remain on a semi-professional level. And it should be subsidized as an educational project—one that is making the important first steps toward the development of a dance-art that will some day enable Canada to take its place in the world history of the dance.

The staging and musical aspects of the Festival were in unusually capable hands. Lighting was entrusted to David Yeddeau, who has imagination and a real sensitivity to dance movement. Equally sensitive to the dancing body was the leading pianist, Margaret Clemens. Miss Clemens sustained the rhythmically uncertain youngsters and yet gave full respect to her scores. Her second pianist, Leo Barkin, was also most capable.

The Festival was also flavored with a bit of folk dancing. Five groups (French, Finnish, Danish, German, and Czechoslovakian) were each allotted one brief appearance. The idea was a laudable one, but since the groups had not been auditioned, all but the Finnish and Danish turned out to be too casual for stage presentation. *The END*

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Dear Miss Holmstock: I am a dancer, eighteen, and a fond subscriber of DANCE Magazine. . . . There is a matter which I have long been considering, and for which I have not yet found an answer. What is the opinion of recognized authorities on this question: Is it better for the ballerina to wear soft ballet slippers or worn toe shoes during regular classroom training? . . .

Sincerely,
Judith Armas
Guatemala City, Guatemala

Dear Miss Armas:

Before we go into the question of the merit of one type of dance shoe against the other there is a point I should like to clear up genrally, and that is: the use of the term *ballerina.* It is a word which should not be used lightly. In the very broadest term the word implies the professional ballet dancer. More correctly it means a female ballet dancer of the highest proficiency and recognition. It never refers to someone studying for the profession, no matter how advanced.

As for the type of shoe best fitted for work in the class room, there is surprisingly little controversy on this question. Although some dancers feel that worn toe shoes can help, the general consensus of opinion seems to be that worn toe shoes or ones softened from use are more difficult to use and are used mainly by trained dancers. It is easier to balance and to do work on half-toe in regular ballet slippers than in boxed shoes, no matter how soft. For this reason, some believe it is better to work and practice in the more difficult toe shoe in order that balance be achieved.

If we go along with the theory, and we do, that work on pointe should not be essayed until such time as the feet, legs, thighs and back are sufficiently strengthened through proper, gradual and consistent work—then there is no need to rely on a cumbersome pair of broken-down toe shoes to help build balance. It would seem a needless obstacle with no special benefit. For the beginner it is an added hazard, and not necessarily a short cut.

Naturally, the professional ballet dancer can use regular ballet slippers or worn toe shoes when practicing, as inclination dictates. The ground work has been laid. The advanced student also can make her own choice. But the student who is still uncertain should not look for, or depend on, gimmicks to achieve the goal toward which she is working.

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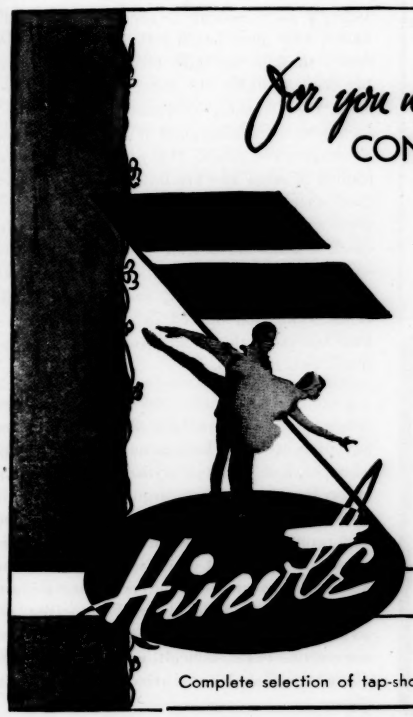

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Copenhagen

(*continued from page* 31)

esting ballet composed of nothing but *pas de deux*. By the simple device of adding a finale in which all the partners are mixed up, he succeeded. The "Quaker Dance" of Gerda Karstens and Ole Palle Hansen is a little masterpiece of deft gesture and economical movement.

Annette Amand, the child who played Cupid (she looked about ten) moved with perfect security and command of the stage, for like all the other children of the Royal Ballet School, she has been accustomed to the theatre since she first began her training. Children are used in almost every ballet, not only to "dress the stage" but to participate, in a simple and unassuming manner, in every ensemble dance where their presence would be natural—the street scenes in *Napoli*, for example, or the family party in *Et Folkesagn*.

In the same way, middle aged and even elderly dancers are cast according to their own types and abilities, and mature roles are played with dignity and understanding, by mature artists, instead of being foisted on inexperienced and uninterested beginners who are dreaming only of *fouettés*, and cannot possibly look the right age or size even after the application of heavy lines and equally heavy padding. In addition to the famous Gerda Karstens, whose gallery of character portraits is a treasured feature of the Danish ballet, a good example is the wonderful Poul Vessel, who must weigh 200 pounds, but who capers through his roles (the Strong Man in *Le Beau Danube*, the Burgomaster in *Coppélia*, the Drunken Merchant in *Petrouchka*, etc.) with marvellous good humor and a wealth of imaginative detail. The young dancers are trained in mime and are brought up to respect good characterization, so that when they are given small opportunities in that line they are quick to make the most of them. This emphasis on acting inevitably breeds some "hams," but they are remarkably few, and the vivid individual coloration offered in a ballet like *Petrouchka* more than compensates for an occasional exaggeration.

August Bournonville was himself a good character dancer, and his choreographic imagination seems to have functioned at its best when he had to set a stylized folk dance, a mimed passage, or a grotesque scene. There is a part of *Et Folkesagn* (the scene in the underground home of the trolls) which is strongly reminiscent of Wagner's opera *Das Rheingold*, except that the two chief goblins, Diderik and Viderik, have been given all sorts of exciting and surprisingly modern movement. These difficult roles are superbly danced by Niels Bjørn Larsen and Svend Erik Jensen.

If a classical ballerina has scarcely been mentioned, it is because the old Bournonville repertoire (unique in this respect in nineteenth century ballet) placed particular emphasis on male dancing, ensemble, and characterization, and the ballerina was somewhat neglected. She had plenty of opportunity, of course, in *La Sylphide*, but that was, after all, a Bournonville adaption of a ballet by Philippe Taglioni, who planned everything for the glorification of his daughter Marie. Bournonville's solos for men are often spectacular; his choreography for women is much more limited. In *Et Folkesagn* the ballerina does two or three brief variations, consisting principally of *developpés* and neat little *ronds de jambe* (which all the members of the company do especially well); and these have been preserved in rigid authenticity, even to the point where the ballerina is forbidden to do pirouettes on *pointes*, because the soft, unblocked ballet slippers of 1854 did not permit this.

Recently the repertoire has been considerably expanded, and with the demands of new choreographers, the girls have begun the development of new skills. In reports from Denmark a few years ago one heard the frequent complaint that the dancers could not turn well. This is no longer true. They flashed through the pirouettes of *Symphony in C* without difficulty.

It is true that the company lacks a classical *prima ballerina assoluta*. Perhaps it does not really want one. Emphasis has always been on versatility and adaptability rather than on purity of line and style, and of good demi-caractére soloists the Danish ballet has several. Inge Sand is sprightly and assured, steady as a rock, flashing and gay: a real soubrette, who shines in *Coppélia* and *Graduation Ball*. Her style is actually that most typical of the girls in the company, who bounce and spring with great gusto, but find it difficult to be sustained or lyrical. Mona Vangsaa has the longest lines and the most classical style, although neither the line nor the style is pure and absolute, like Fonteyn's or Beriosova's. Vangsaa did, however, dance a creditable Black Swan and Queen of the Wilis, and she seems to be the kind of dancer who continues to grow and improve as she develops. Aase Bonde and Mette Mollerup, young dancers who have not yet been officially named "Solodanserinde" (a title just about equivalent to that of "ballerina" in an American company) both show striking promise. Aase Bonde has an excellent ballon; Mette Mollerup turned in a particularly good performance in *Symphony in C*, a work which is a real challenge to any company. The other girl soloists were acceptable; higher honors should go to the *corps de ballet*, which had been beautifully groomed; and on the masculine side, the Danes met the test gloriously: all four soloists outshone their

(*continued on page* 51)

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(*continued from page* 49)

counterparts in the New York City Ballet.

In modern ballet the Danes have not yet really found their own style. Erik Bruhn's *Concertette*, danced to the Morton Gould score which served Jerome Robbins so well for *Interplay*, is so much like its predecessor in mood and style (although not at all in individual steps and choreographic patterns) that it would be unfair to think of it as a new and independent work. It was expertly danced.

The newest works are *Parisiana* and *Kurtisanen* (*The Courtesan*), both premiered several months ago. *Parisiana* is a lively and inconsequential "closing ballet," which offers many little character parts of the type the Danes do so well. The choreography is by Birger Bartholin. It is amusing, and not very important, although Erik Bruhn's extraordinary performance in the role of the young countryman recently arrived in Paris almost succeeds in making it so.

Kurtisanen has an interesting new score by Niels Viggo Bentzen, and Børge Ralov's choreography had a few bright moments; if it had had a different protagonist it might have given an entirely different impression. Unfortunately, the title role was entrusted to one of the few dancers in the company who seemed incapable of sustaining any sort of characterization. During the season there were several inexplicable bits of casting: with an Erik Bruhn in the company, why was he not cast in *Les Sylphides* or *Giselle*? Why was *Napoli*, the most exciting and typical ballet in the repertoire, presented with weak dancers in the leading roles, and magnificent ones in the ensembles? Of course, *Napoli's* ensembles are something quite special. The *Pas de Six* of male dancers in the first act is breathtaking. If you could put Youskevitch, Danielian, Franklin, Eglevsky and D'Amboise together in one ensemble you might equal five of them, but not the sixth.

Allotted space has been used up without even mentioning the atmospheric decors, most of them by Ove Christian Pedersen, whose family has been closely connected with the Royal Theatre for 150 years, the skilful "mechanical effects" like the eruption of Vesuvius in *Napoli*, the instantaneous transformation of the heroine into a Naiad, or the Sylphide's miraculous disappearance up a chimney. The theatre itself is enchanting; the backstage regions enormous, busy, spotlessly clean, well-equipped; the auditorium a small jewel-box in red plush, cream and gold. At the final performance the Royal Box was occupied by King Frederick and his Queen, unpretentious in dress, gracious in manner; and one of the most moving moments of the Festival week was the sight of the whole ballet company, at the close of *Napoli*, bowing to the Royal Box, while the King stood and enthusiastically led the applause.

THE END

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Introduction: POSTURE AND PLACEMENT

BY THALIA MARA

Nothing is more important to the dancer than perfect "body placement". In the initial training of children this must be foremost in the teacher's mind. To be "well-placed" means that the various parts of the body are perfectly aligned in their relationship to each other. That is: the head, shoulders, back, and arms are properly aligned to the hips, legs, and feet. *The importance of the complete understanding of this elementary factor in ballet cannot be overstressed.* Balance depends on good "placement"; pirouettes can never be well executed by a dancer who is not so "placed"; freedom of extension depends on it; the beauty of line, which is so important to the dancer, can never be attained without it; form in movement and jumping are also determined by this "placement".

It is also of the utmost importance for the child who does not intend to dance professionally but who studies ballet for the purpose of gaining the physical benefits of a well-developed body, improved co-ordination, grace and poise. The exercises of ballet are unable to accomplish these things unless they are performed from the standpoint of correct placement. If they are done improperly over and over again they can be very harmful to the feet, knees, back, and muscular development of the legs. Ballet exercises are very powerful. They are designed to build muscular strength and suppleness. If this power is used in the wrong way it has a decidedly adverse effect.

Here, one by one, are the fundamental rules of "body placement":

1. Stand firmly on both feet with the feet pointing straight forward. Notice the alignment of the foot to the leg. The foot is at a right angle to the leg and the forefoot is directly aligned to the back of the foot. Now rotate the legs outward at the hip joints, turning the feet to a 45° angle. The feet must maintain their proper alignment to the legs and the forefoot to the back of the foot. Keep the weight evenly distributed between the little toe and the big toe, holding the ground firmly with both, so that the arch is well lifted. One of the greatest errors in teaching ballet is to stress the complete turn-out of 180° before the child is capable of turning the entire leg from the hip. This causes the foot to roll forward and flatten the arch (pronate) and the weight of the body to fall completely on the big toe with the joint of this toe taking the full force. Consistent practice in this incorrect position will cause the big toe joint to enlarge and leads to the painful bunion; it can also cause flat feet. *The beginner should be allowed to turn out only as much as she can while maintaining all the elements of correct placement.* As training progresses and the hip ligaments become more limbered, the turn-out will improve but this is a slow process and should not be hurried. But no matter what the degree of turn-out, the weight of the body should rest forward over the balls of the feet so that the heels feel quite free.

2. Pull the weight upwards from the heels, straightening the knees until they lock, and pulling the thigh muscles up tight.

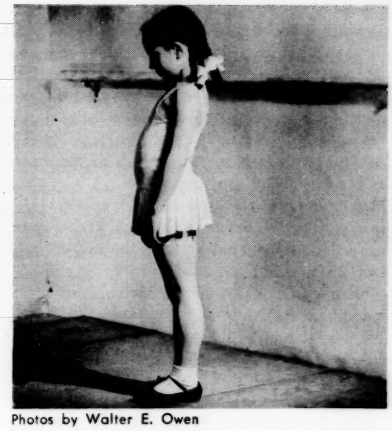
3. Press the buttocks under and pull the abdomen upward so that the back is quite flat and straight and the pelvis is not tipped back or pushed forward. Lift the rib cage up so that the chest is raised but do not permit the shoulders to pull back. Keep them normally rounded forward. Press the shoulder blades down in the back so that the shoulders are low and the neck looks long and graceful.

4. Keep the head erect and pressed back so that it is well aligned to the spine. Nothing looks worse than a droopy head. Look straight out—the eyes play a very important part in balance so it is necessary to teach the child to look outward, right from the start, never down.

5. In doing exercises standing on one foot and stretching or raising the other leg it is necessary to be "centered". To get the feeling of "centering", imagine that there is a line or axis running the length of your body from your crown straight down the middle to between your two feet. Now imagine another line extending across your body between the hips. The hip on the side of the stretched or raised leg should never be allowed to rise higher than the hip on the side of the supporting leg and the axis line must always be straight—never off to one side or leaning too far forward or backward. Later when this principle is understood and felt we will learn to lean the body in various directions and positions without distorting this center of balance.

To sum up: the spine must be long and the back straight and flat; the torso lifted up out of the hips with the ribs stretched upward; the shoulder blades pressed down in the back with the shoulders not distorted from their natural position; the neck long and the head well poised in proper alignment to the spine, eyes looking straight out; the weight of the body lifted up from the heels (with the thigh muscles pulled up tight) and resting forward over the balls of the feet so the heels are free; the feet straight, holding the ground with the little toe and big toe, the arches lifted; the legs are turned outward only as far as the hips will permit and the feet are held in perfect alignment to the legs. It is of prime importance that there should be no feeling of tension or strain in maintaining this position. The body should feel firm but pliant and the breathing should be natural. Tension and stiffness make it impossible to execute movements and steps correctly, making them jerky instead of graceful and easy. Therefore remind your students constantly to relax while lifting.

Here is little Eva di Piazza who is eight years old and who has been studying for just eight months. In this picture Eva is showing the posture most typical before the children learn to stand properly. Here her pelvis is tipped back causing her abdomen to droop forward; her ribs are dropped, making her look thick and squatty; the sway back will lead to back aches and fatigue if not corrected; the head is completely out of alignment to the spine as well as dropped forward so the chin rests on the neck; her feet are taking the dead weight of her body and she is resting back on her heels.



Photos by Walter E. Owen

Actually Eva is a fine student, alert and eager to learn, and already she displays an excellent sense of correct placement in the simple exercises that she has been allowed to do up to this point. Here she is showing the corrections of the errors of posture shown in the preceding picture. Her buttocks are pulled under and tightened and her abdomen lifted so her pelvis is straight; her rib cage is lifted and her shoulder blades pressed down in the back so that her spine is stretched as long as possible; the sway back curve is eliminated and the back looks straight and flat; her shoulders are held normally and her neck pulled upward to look graceful; her head is pushed back into alignment with her spine and the chin lifted to its proper level as she looks straight outward; her weight is lifted up from her feet and out of her hips and she is resting forward on the balls of her feet so that she feels perfectly balanced. Notice that there is no feeling of tension in this pose. Although everything is in its right place, lifted, and stretched, there is a feeling of ease and the muscles are ready to respond freely and instantly to any command.

Here is Sonya Bachrach who is eleven years old and a gifted little dancer although you would never know it from this photograph. Sonya is demonstrating another common error of posture in children. This comes from a misunderstanding of the command to stand up straight. Most children think that it is necessary to throw the shoulders back in order to be straight. This, of course, throws the arms completely out of alignment to the body as well as being an awkward and tense position. It is important to remember that there is no distortion of the body or of movement in ballet except for the outward turn of the legs.

Here Sonya is demonstrating the correction of the shoulders and head. The shoulders play a very important part in ballet dancing. Besides giving line and distinction of style to poses, their use in such technical feats as pirouettes is vital. That is why it is so necessary that there be no strain in them or in the neck, which must be used freely and easily in head movements. (*over to page* 54)

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Posture and Placement

(continued from page 53)

The description of good placement which I have given is, of course, the ideal toward which the student must strive. It cannot be attained in its perfect form immediately but is the result of weeks, months and even years of increasing understanding and conscientious effort on the part of the student. When we understand how much intelligent application and concentration this fundamental principle of ballet alone requires, it is easy to see why the average child under eight years of age is not mentally prepared to undertake the study of academic ballet technique.

It is the teacher's task to constantly explain, correct, analyse, demonstrate, prod and encourage. Since every student is an individual case and since each human body differs slightly in construction, there can be no substitute for individual attention and correction.

I hope I have made it sufficiently clear that ballet must not be taught from any standpoint except the correct one unless the teacher is willing to take the responsibility for doing mischief to the child. If the child is to benefit from ballet lessons and not suffer damage to muscle or bone, whether she is studying for the profession or merely for amusement and body building, the instruction must be based on the scientific principles of correct technique.

THE END

Balanchine

(continued from page 35)

How many years of training are necessary before a beginner is graduated from a ballet school?

Usually, five or six years. The period is longer if the student has not attended class daily (Monday through Saturday for a minimum of nine months each year), shorter if his ability is exceptional. Because few students are likely to make their professional debuts when they are fourteen years old, this is an additional reason for not beginning to study until after the age of eight. It must be stressed, however, that few schools have any graduating system. No dancer really finishes going to school. Even if she is a ballerina in a ballet company, she still takes classes.

Is the public admitted to ballet classes?

No. Many schools allow visitors in class, and there is nothing wrong with this, particularly when the dancers have reached the professional point and are appearing frequently on the stage. But when the dancers are younger, it isn't such a good idea. Visitors distract the teacher and, most important, distract the students, who will naturally play to such an audience and are tempted to show off. Actually, visitors should be respectful and considerate and just ask politely if they may come, just as they would if they wanted to visit a class in a public high school.

Can students at a ballet school watch classes other than their own?

(continued on page 56)

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GUIDE FOR BALLET TEACHERS' EXAMINATION

The National Council of Dance Teacher Organizations, which currently consists of four groups (American Society of Teachers of Dancing; Dance Teachers' Club of Boston; New York Society of Teachers of Dancing and the Philadelphia Dancing Association), exists because it believes that the whole is greater than its parts. It also thinks it obvious that a council which represents many dance organizations is more powerful in molding public opinion and creating advantages for the profession than any one group could be.

It therefore invites all organizations that are interested in high teaching standards to join in a major effort. In its own affairs each group keeps complete sovereignty, it is only in matters which benefit or protect the entire field that the Council works.

Making decisions as to what kind of standards should be demanded of the clubs and associations which wish to join has brought the Council face to face with the truly disorganized state of American teaching. At its March 14th semi-annual meeting the representatives of the current members of the National Council approved and accepted the following outline as a minimum base for a ballet examination which they believe participating organizations should demand of its members. The decision of who the examiners would be is left to the organizations.

Considering the past record of teacher organizations and the difficulties which any two groups have had in agreeing about almost anything, the very fact that four of them have here agreed to this set of basic requirements is a happy omen. Perhaps the time will yet come when dance teachers will, themselves, be the force for raising the level of dance instruction throughout the country. We would much rather see it that way than by legislation where, at least for the present, the hazards are many.

L. J.

Suggested minimum ballet examination:

I. *Technique* (written, oral, and/or demonstration).

A—5 standard positions of the feet. (What modifications would you make for beginners?)

B—Positions of the arms.

C—Arabesques and attitudes.

D—8 standard body positions.

E—Identify, define or execute at least 25 ballet terms selected at the discretion of the examiners from a list of 50 such as:

assemblé, balancé, changement, coupé, developpé, echappé, fondu, glissade, jeté, pas ballonné, pas de basque, pas de bourrée, pas de chat, piqué, sauté, sissonne, etc.

F—Barre.

Plié. (Why should a teacher stress the correct execution of the plié?)

(When is plié used in a dance sequence?)

Demonstrate battement tendu, ronds de jambe, battement frappé, developpé or any other four barre exercises.

G—In list below, mark the movements in which one

a) travels; b) uses beats;

c) turns

1. glissade	6. saute de basque
2. bourrée	7. brisé
3. assemblé	8. sissonne
4. pas de chat	9. entrechat
5. ballonné	10. chainé-deboule

H—Describe and demonstrate five of the following turns:

pas de bourrée (dehors and dedans)

pirouette (dehors and dedans)

tour de basque—soutenu

petit or chainé

pique (dehors and dedans)

tour jeté—grand jeté en tournant

fouetté

II. *Teaching procedure and practice.*

A—What categories must you include in any ballet lesson?

B—Draw up a plan for a balanced lesson (whatever age and grade level the examiner wishes — specify the length of lesson).

C—How do you develop:

1. turn-out	4. strength
2. balance	5. fluidity
3. quality of line	6. beats
	7. elevation

D—Mention five common *basic* pupil errors and tell what you do to correct them.

E—Do you make allowance for the anatomical differences of your pupils? If so, how?

F—How can you develop, simultaneously, perfection in performance and the mental agility required for quick grasp of enchainments?

G—Create a short allegro enchainment (8m, 16m, etc., according to the desire of examiner), and perform same in 2/4 and 3/4 rhythm. In order to avoid pre-arrangement of this combination, examiner may ask to have it include any desired pas.

H—Create a short adagio to any given phase which the examiner may submit. What changes would you make in this adagio in order to use it for more or less advanced pupils?)

I—*Sur les pointes.*

1. At what age do you advise this work to start?
2. Give basic procedure for beginner's work (toe).
3. Name and define six important requisites a dancer must achieve in order to execute good work *sur les pointes.*
4. Explain the proper fit of toe shoes.

III. *Music and Simple Choreography.*

A—What are the time signatures of the following dance forms?

waltz	schottische
polka	march
gavotte	tarantella
minuet	polonaise
mazurka	

B—Demonstrate ballet combinations which could be used as a dance figure for each (or several) of the following: polka, waltz, schottische, mazurka, gavotte and minuet rhythm.

Develop one (or more) of these combinations to use:

1. satisfactory floor pattern
2. variance of direction
3. different levels
4. suitable tempo for type of rhythm

IV. Discuss briefly your ideas of the relation of national and folk dancing to ballet.

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Balanchine

(*continued from page* 54)

Yes, certainly. In fact they should be encouraged to do so. Most children who come to ballet class like to spend time afterward looking in on other classes. A young student who watches a professional class sees there the technique she is aiming for. This reinforces her ambition and makes her more eager to learn.

How do you tell whether or not a teacher is good?

This is certainly a problem that confronts parents as well as prospective students. It sometimes seems to me that there are more bad teachers of dancing than of any other art. There is a great tendency to take advantage of people's ignorance, for it is impossible to make a judgment about a teacher unless you know something about dancing. You can visit a ballet class, perhaps, and like what you see, but you can hardly tell if the teacher is training the children properly. Over the years bad teachers have devised many so-called methods, short cuts to fame; they invent nonsense about muscular knowledge to confuse and exploit those interested in ballet training. In engineering and medicine it's hard to fool people in this way, and there are laws to protect the public from collapsing

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bridges and quack doctors. In ballet training, however, where there is no great physical danger, there are no laws to protect you from fake teachers.

There are no short cuts, no new "methods" to become a good ballet dancer. There is only one way, instruction in the classic dance as it has been codified over a period of three hundred years. All able instructors teach ballet in terms of this universal tradition.

I think the best thing to do in seeking a good teacher is to ask the advice of a well-known professional, an experienced dancer. If you admire a dancer, find out where she studied from *The Dance Encyclopedia* or write to her. There are many fine schools, many wonderful teachers.

Are all ballet classes taught by the same instructor in a ballet school?

In smaller schools, yes, because it is necessary, but in the larger schools this is never the case. Teachers' schedules change throughout the year, and most students have a chance to benefit from the special knowledge and experience that each teacher naturally possesses. Such a system exposes the young student to varied direction and tends to prevent him from unconsciously imitating one teacher.

Should dancers have stage experience while they are still studying?

Not until they have reached a stage of professional competence. Children who appear on the stages of state theatres in Europe are called upon to do only very minor roles: they are not allowed to take roles for which their learning and talent have not qualified them.

Do ballet schools provide room and board for students?

No, not unless these schools are attached to higher educational institutions such as colleges and universities.

Do some schools accept only professional dancers?

Most are open to all. Some schools, like the School of American Ballet in New York, are interested primarily in students who wish to become professionals; but this school also accepts serious students who do not have professional careers in mind. The state schools in Europe, of course, accept only those students who may graduate onto the stages of state theatres.

How do ballet schools in the United States differ from those in Europe?

There are private schools in Europe, but most of the famous schools are state-supported institutions associated with a state theatre. This is true in France, which has the oldest dancing academy in the world, in Denmark, and in Milan at La Scala; recently it has become the case in England. In Russia, the schools formerly supported by the Czars are supported by the Soviet regime. Each of these schools is attached to a ballet company financed by the state—the ballet of the Paris Opéra, the Royal Danish Ballet, and the

(*continued on page* 59)

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Balanchine

(*continued from page 57*)

Sadler's Wells Ballet, the ballet of the Bolshoi and Kirov state theatres, etc. Students are selected on a competitive basis, the government pays their way, and, after graduation, the student is obliged to spend a certain period dancing only with the state ballet company. It is axiomatic that if a student successfully completes the course, she will graduate onto the stage of the state theatre and become a permanent member of the state ballet company. Because these schools are state-supported, no foreign students are admitted except under extraordinary circumstances.

Since students in the state-supported European schools are chosen at a very early age, the curriculum consists not only of dancing in many cases, but includes also courses that students would be expected to take in ordinary schools—languages, literature, history, science, geography, and courses related to the other arts.

Students begin in these schools when they are about nine years old. In France, at the Opéra, the oldest ballet school in the world, the young students remain in the *classes supplémentaires*, first and second, for five years, then move on to the *classes des quadrilles*. The *corps de ballet* of the ballet company at the Opèra, is selected from these groups.

The Paris Opéra ballet itself is divided rigidly into classes: *élèves* (apprentices), the first *quadrilles* (equivalent to *corps de ballet*), *quadrilles secondes coryphées* (dancers who preform in smaller groups than the *corps de ballet*, but who are not yet soloists), *petits sujets* (minor solists), *grand sujets, premières danseuses* and *premiers danseurs* and, finally, *étoiles* (prima ballerinas and leading male dancers). Dancers remain in these divisions until they are promoted by the examinations that are given every member of the company every year. It is the usual practice for all dancers to perform two variations specified in advance by the directorate. The *étoiles* and *premières danseuses* and *danseurs* do not take part in the examinations. The examinations are judged by a jury of administrators, dancers, and teachers, which changes from year to year.

All the ballet schools in the United States are private; none are state-supported. This is, of course, also true of our ballet companies, which are not supported by public funds. A number of our ballet companies, however—the San Francisco Ballet, the New York City Ballet, and The Ballet Theatre, for example—have their own ballet schools, where the members of the companies take class scholarships alongside regular students. Here, of course, it is not axiomatic that successful completion of a course gives the dancer a job with the company associated with the school. Many schools provide scholarships. The School of American Ballet gives scholarships to about a hundred talented young people every year. *THE END*

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Sophia Delza

(*continued from page* 37)

"The children are not neglected, either," she adds, quickly. "Many dance exercises have been cleverly devised to fit their mental, emotional and physical needs (as, for instance, The Frolics of the Five Animals). These exercises are not calisthenics; they are simple dance patterns."

What can the Chinese teach us in dance? "First, the extraordinary integration of the arts, the marriage of song and drama and movement. The Chinese dancer is the compleat actor, proficient in all departments. In classical theatre, he runs the gamut of emotions—from the tragic head rotations of the falsely accused to the satirical antics of the low comedian. Second, technique and beauty of movement. Chinese actor-dancers perform the most incredibly difficult dance feats with amazing grace: their movements always flow naturally, one into the other."

Sophia Delza speaks with beaming approval of the few cultural contacts between Chinese and American dancers. The Chinese artists remember with affection the visit of Ted Shawn and Ruth St. Denis in 1925. And Mei Lan-Fang, who still dances at 60, a happy, wealthy national hero, loves to recall his enthusiastic reception in New York. "All that is only a beginning," firmly prophesies Miss Delza. "In generations to come, China will enormously enrich our own dance. We should not be smug and insular. We Americans still have much to learn." *THE END*

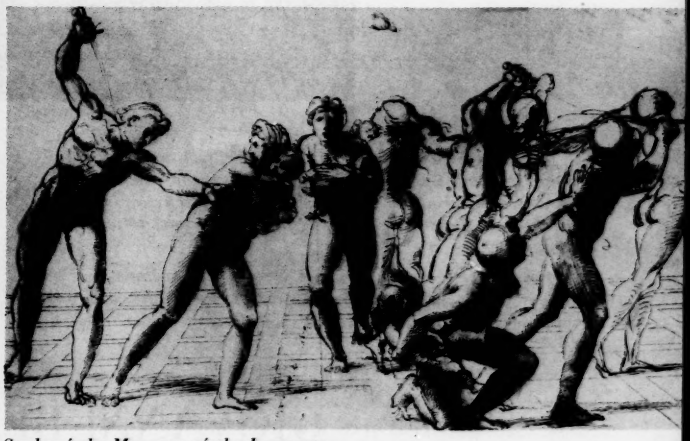
Paul Wilson

Mathilde Kchesinska (Princess Romanovsky-Krasinsky) famed Imperial Russian ballerina, paid a short visit to London at the end of May to preside at the 4th annual congress of the Federation of Russian Classical Ballet. Now 83, vivacious and charming as ever, she taught class at the School of Russian Ballet in Chelsea, presented certificates to successful candidates and was adored by every child who met her.

FROM ROME TO THE VENETIAN EPOCH

RAPHAEL SANZIO (*1483–1520*)

The Sistine Madonna



Study of the Massacre of the Innocents

". . . In truth the greatest of artists . . . divine . . . apex of all religious art . . . most beloved name in art . . ." These are but a few of the 19th century's extraordinary idolizations of Raphael. And to his contemporaries as well, Raphael embodied almost divine genius. Raphael's brief years were years of adulation and wealth lavished on him by princes and popes. "You go about with a suite, like a general," snorted the austere Michelangelo; "You go about alone, like a hangman," answered Raphael.

When Raphael died he was placed at rest in the Parthenon, with the eloquent inscription: "He who is here is Raphael."

Today, objective re-assessment removes Raphael from such lofty pedestals. His "tender expressiveness" is now often considered sentimentality; his colors are basically decorative, lacking vigor and substance. In general, Raphael appears today below the rank of the truly first-rate artists. His assets, however, are considerable. He was an extraordinarily gifted virtuoso possessing great facility; master of flowing, delicate line and of an exceptional sense of spatial design which subtly interweaves figures through vistas of space. Although he ranks as the favorite painter of Christendom, Raphael responded strongly to the pagan world and he glorified the school of Athens in a fresco in the Vatican.

The Sistine Madonna (*detail*): 1515; *formerly in the Dresden Museum; removed to the Soviet Union.*

Raphael painted some sixty Madonna compositions. They are so cherished that in 1936 Andrew Mellon paid the Soviet Union the staggering price of $1,666,400 for the Raphael Madonna which is now in the National Gallery, Washington.

The Sistine Madonna was placed in a room all by itself in the Dresden Museum, above an altar, where visitors gazed at it in hushed awe.

Framed by two green curtains, the Virgin dscends on clouds from heaven between the kneeling Saint Sixtus and Saint Barbara. Two cherubs complete a charming tableau in which lines, drapery and contours flow and undulate in a rhythmic composition.

The painting possesses the sweet appeal, the gentle human piety and the serene charm which insures Raphael his unchallenged place as the favorite painter to millions and millions of the devout. It has been called "the favorite picture of all Christendom, the most widely loved product of Raphael's hand."

Study of the Massacre of the Innocents; *original in the British Museum, London.*

Drawings often catch the intimate, unselfconscious, spontaneous qualities of a master at the moment of inspiration. Raphael was a brilliant draftsman and this ink drawing demonstrates hic supple grace and the point and counterpoint of strong action. The figures are brilliantly placed to lead the eye throughout the intertwined figures, and from the foreground into the background. The idealized anatomy reflects the triumph of Greco-Roman art during the high Renaissance.

(*over*)

ANDREA MANTEGNA *(1431–1506)*

Parnassus

Mantegna (the son-in-law of Jacopo Bellini) was deeply inspired by both Greek and Roman sculpture and the 15th century's new discoveries in realism and perspective. Mantegna synthesized these to give a fresh interpretation to classical composition.

Parnassus (*Mantegna*): *original in the Louvre, Paris.*

This painting has a masque or tableau-like quality, and was probably based on festival dance presentations of the time.

The pyramidal composition is enlivened by the sway of the figures and the undulation of the landscape contours. The symmetry is further varied by the diagonal formed by the movement from the wings of Pegasus, to the forms of Venus and Mars and the slope of the mountains off to the side. Venus and Mars, her lover, stand on Parnassus watching the Muses dance. Apollo, Cupid and Vulcan appear and Mercury stands by Pegasus, the winged horse of the Muses.

GIOVANNI BELLINI *(about 1430–1516)*

Pieta

In only one century, Venice raised painting to a peak still unsurpassed. Bellini, Giorgione, Titian, Tintoretto and Veronese introduced innovations of such epochal character that they altered all painting from their time to Renoir. Artist Jacopo, son of a tinsmith and his sons, Gentile and Giovanni Bellini, laid the foundation for this climactic achievement.

Giovanni, the greatest of the three, spanned the transition from forms in outline to forms in mass, from surface color to deep, rich color which permeated the very structure of the forms. He brought light and atmosphere to a new pitch and added resourceful variations to standard compositions. Bellini also opened the way for new idyllic landscape themes, and brought portrait and religious paintings to new paths. Moreover, in his studio Bellini trained two youths of even higher genius, Giorgione and Titian.

Pieta (*Bellini*): *about* 1460; *original in the Brera Museum, Milan, Italy.*

This youthful work, monumental and compact in grouping, shows an interesting change on the stereotyped symmetric balance; an asymmetry through the turn of Christ's head to the Virgin, and of St. John looking in the other direction. The horizontals of the base, the river, the light in the sky, the curved shoulders, add further variety to a noble composition. Although Bellini still uses outline, the figures are now more solid and convincing; massive colors glow with atmosphere and create structural solidity.

next month: Giorgione and Titian

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Reviews

(*continued from page* 12)

Masqué" was a tumultuous depiction of the borderland between reality and the unreal—a land in which the blind have sight and the seeing do not. Prostitutes and counts, blind people and washerwomen and balloon vendors, teemed through its street, paraded in and out of its doorways, and created a tatterdemalion world of darkness and abandon.

The singing blind man was sensitively portrayed by John Wilson. And as a tigerish blind woman, Beatrice Tompkins had, at long last, a role worthy of her considerable dramatic authority. James Trittipo's costumes and multi-doored set were brilliantly in keeping with the choreographer's needs.

It is fascinating to see what happens to dance movement through variations in its intensity. In "Persephone" (Robert Silverman) Mr. Joffrey explored the whole gamut of dynamics. The opening scene ("On Earth") for Persephone (Lillian Wellein) and her friends was leisurely, almost willowy. As the chorus warned her against plucking the black narcissus of Pluto, the gestures sharpened and finally expanded into the mourning solo for Demeter (Diana Dear) in which the shapes were fuller and more weighted. In the second scene ("The Underworld") all the extremes were tried—trembling and bouncing for the Lost Souls, wild leaps for Pluto (Gerald Arpino), and a feeling of explosion in every direction. Even Persephone's movements became underscored, and one realized that she had suddenly grown from girlhood to womanhood. With the changes in movement quality, the ballet had also completed its dramatic cycle . . . so carefully integrated were characterization and dance.

Mr. Joffrey assembled a wonderfully fresh and capable company led by two strong male dancers—Gerald Arpino and Jonathan Watts. Mr. Arpino has almost more strength than he yet knows how to handle, and so his dancing borders on the playful. Mr. Watts, on the other hand, is delicate, somewhat reserved, and beautifully precise in phrasing.

The specially composed scores by Robert Silverman and John Strauss (the latter for "Umpateedle," Mr. Joffrey's well known jazz-romp) were as vital as the choreography. The small orchestra was first rate. And there is no doubt that Robert Joffrey has chosen the right profession.

Dance Associates
The Henry Street Playhouse
May 30, 1954

The Dance Associates program proved once again that clever theatre device is no substitute for sound dramatic structure, and colorful costumes do not mask flimsy choreography.

Paul Taylor's "Jack and the Beanstalk" (Hy Gubernick) sported amusing props, like a beanstalk consisting of helium-filled balloons on the end of a long anchored string, and an illuminated golden egg. (They were designed by Bob Rauschenberg). But the seven episodes

(*continued on page* 67)

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(*continued from page 64*)

of the dance were as improvised as charades.

James Waring's group work, "Freaks" (MacRae Cook), was an orderly excursion into disorder. Mr. Waring leaves no loose ends, and his works have a sense of over-all pattern. But he becomes so preoccupied with the presentation of strange beings that he lets their surface strangeness replace solid characterization, and he becomes satisfied with lightly sketching movement, rather than really digging into its substance.

"Freaks" had two possible themes. It was either the journey of a young man into his own soul and his discovery of its strange components; or it was a journey through life with discoveries along the way.

Mr. Waring also ventured into the Merce Cunningham realm of depersonalized dance in a solo for Paul Taylor called "Three Pieces for Solo Clarinet" (Stravinsky). Again the work had a nicely measured sense of space. But its deadpan style punctuated by shoulder twitches or a sidewise turn of the hips or a quiet stroll offstage, was somehow too careful. It lacked the dionysian undercurrent that differentiates dance from merely functional movement. Sebastian Melmoth designed the patchwork costume for "Three Pieces", as well as those for "Freaks."

A re-seeing of David Vaughan's "Charivari" (Ibert) confirmed the previous impression that Mr. Vaughan makes a conscientious effort to provide his dances with an orderly structural underpinning. His three-part work, while lacking in rhythmic elasticity, was sprightly and craftsmanlike. The bright simplicity of Ruth Sobotka's costumes were a relief after some of the other Hallowe'en garb.

The program also included a repetition of Marian Sarach's solo, "Daphne", with an improved costume by Vivian Steinberg.

Teresita La Tana and Carlos Montero
June 3, 1954
92nd Street "Y"

During the past season, the 92nd Street "Y" has carefully auditioned and screened all modern dance programs before allowing them on the stage of the Kaufmann Auditorium. This strict policy has evidently not included ethnic dancers. Otherwise Teresita La Tana and Carlos Montero would not have been able to appear at the "Y."

For they are not yet concert performers. Both are warm, serious young people with a nice sense of audience contact but only the sketchiest concept of the technical and emotional base of Spanish dance.

Before a Spanish dancer can even turn to the fine points of castanet playing and zapateado and regional style, his body must be perfectly aligned (or "seated," as it is called in Spanish dance), and his sense of rhythm must be impeccable. Both dancers fell short in these fundamental areas, and especially in the awareness of rhythm. And they received unstable assistance from their pianist, Lew Lane.

THE END

IN THE NEWS

Ballerina Alicia Alonso was the first dancer to be the subject of NBC TV's "This is Your Life," a program which boasts an audience of 4½ million. Miss Alonso went to the studio on May 26 to accompany a friend and was truly surprised to find hers was the life story to be recounted. Flown to Hollywood by sponsor Hazel Bishop for the program were her mother, sister, husband and daughter, from Cuba; and from New York her teacher Alexandra Fedorova; the nurse who tended her when she was blind and Ballet Theatre's Igor Youskevitch and Lucia Chase. Above: on the program with commentator Ralph Edwards and husband Fernando Alonso.

Jack B. Mitchell

Aubrey Hitchins (center) has recently organized the "Negro Dance Theatre," whose first appearance will be Aug. 20 and 21 at Jacob's Pillow where they will premier Mr. Hitchins' choreography for Bach's "Italian Concerto." The group shown will be augmented by 2 for those performances and eventually by 5 more to form a permanent company of 12 dancers, 2 drummers and 2 pianists. L. to R.: Moore Carson, Charles Queenan, Arthur Wright, Jimmy McMillan, Albert Rivera, Norman de Joie and Charles Martin.

Luiz Mendez

After the Festival Ballet's recent performance in Lisbon, enthusiastic autograph hunters invaded the stage and dressing rooms. Above, Nora Kovach signs programs while talking to Luigi Gario, DANCE Magazine's Lisbon correspondent.

Ben Mancuso

"On the Wing," a musical revue, is the first production of the American Theatre Wing School. Planned as a school activity, it met with unexpected enthusiasm from B'way producers, who are now booking the company of 15 (there were 18 authors and composers) on the summer circuit and considering a B'way showing. All proceeds are to go to the school (which trains professionals and near-professionals in song, dance and acting). Above, Eddie Roll (scholarship winner at the school) demonstrates the "wing-ding" at a rehearsal.

Smiling Jimmy Selva receives the 1954 Show Business certificate of honor from Editor Leo Schull. The award is presented annually for contributions of merit to the theatrical field.

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(*continued from page 4*)

Ballet to Delibes music. **Phyllis Edelcup** was outstanding.

The Chicago Dance Council finished the season with a festival of modern dance groups from Rockford College, Univ. of Illinois and De Kalb's teachers' school. A special feature was the first public appearance of the Council's Choreographer's Group, a company of teachers and professional dancers who have been working together for some months. The latter made an excellent impression. It must be admitted that some of the college work was pretty shoddy, but we remember with pleasure the work of **Flo Lazaar** of the U. of Ill.'s Navy Pier Branch—especially her danced comments on modern art.

Ann Barzel

FROM SAN FRANCISCO

Spanish dancer **Paloma de Sandoval** gave her 1st American recital in S. F. last month before a cheering international audience . . . Summer sessions for 2 modern dance studios have been announced: **Carol Beals** and the **Halprin-Lathrop** School . . . A spring concert of the students of the **Leona Norman** School featured a delightful performance of "Peter Pan" . . . Miss Norman, **Barry Frohlick** and **Carolyn Parks** and **Guillermo del Oro** (of The Academy of Ballet) announce the formation of a new ballet troupe called The Starlighters . . . The presentation of "20th Century Waltz" on the program of The Academy of Ballet was outstanding . . . For the 10th consecutive year the U. of. Calif. presented an evening of folk dance from all corners of the earth. Staged to raise money for scholastic scholarships for foreign students, this Festival is one of the Bay area's most colorful dance events.

Sue Burnett

LONDON DATELINES

For the first time in many years the London dance scene looks as though it will be fairly quiet this summer. No exciting foreign visitors are promised as yet and the only events scheduled for London are a two-week Rambert season and Festival Ballet's long summer season at the Festival Hall (opening 15th July with "Esmeralda"). This will provide a preview of the repertoire to be included in the American tour this fall and guest artists **Tamara Toumanova, Nora Kovach** and **Istvan Rabovsky** will be joined, for London, by **Toni Lander** who will dance in her husband **Harald Lander's** production of the last act of the famous Bournonville ballet, "Napoli."

As the Sadler's Wells Ballet season drew to an end in June various dancers were arranging special appearances during their vacation. **Violetta Elvin** who has now fully recovered from her injury, will take a small group to Wales for a tour of both large cities and small towns in a concert repertoire of small ballets, soli and pas de deux. **John Field** will partner Miss Elvin and **Peter Clegg** and **Angela Walton** are among dancers given leave by Covent Garden to participate in the venture. At the end of May **Margot Fonteyn** and **Michael Somes** flew to Belgrade to dance "Swan Lake" at the Belgrade National Theatre. On June 29th and 30th they will appear at the Granada Festival with a small group including **Pauline Clayden, April Olrich, Anya Linden, Alexander Grant, Brian Shaw** and **Michael Boulton. Frederick Ashton** will also go to supervise choreography, notably a performance of his "Symphonic Variations."

Leslie Edwards is off to Canada to teach for the Toronto School of Ballet at a summer camp near Lake Aylen. All the dancers will, of course, be back in good time to rehearse for the Edinburgh Festival on the opening night of which, August 23rd, they will present their new production of "Firebird."

At Covent Garden the last big excitement of the season was **Svetlana Beriosova's** Aurora in "The Sleeping Beauty" which she danced for the first time on June 1st. The verdict was unanimous: "a real Princess," and although time and hard work will be necessary to perfect her performance it is already rich in such gifts as musical feeling, natural simplicity of style and a grandeur of manner that can never be taught. She received an ovation and an excellent press. Among the first to congratulate her after the performance were **Serge Grigorieff** and his wife, **Lubov Tchernicheva.**

Mary Clarke

FROM VIENNA

Martha Graham's first appearance in Vienna aroused much of the same controversy as it did all along her European tour. Audiences will obviously be discussing these performances pro and con long after her departure—and that is a proof of quality if not of liking. The first program, on Whitsunday, was shown in a half-empty house and the reception was reserved. "Diversion of Angels" was preferred to "Night Journey" and "Deaths and Entrances." Dancers **Pearl Lang, Bertram Ross** and **Stuart Hodes** got top praise. Miss Graham was cheered for her pioneer-work as a choreographer, but not as a performer. Still, many of those who said they found no entertainment or beauty the first night came back the second night for the change of program: "Canticle for Innocent Comedians," "Errand into the Maze" and again "Deaths and Entrances." Again the first piece met with more approval than those that followed. This time there were bravos and many curtains at the end, but most of it must be attributed to the artists and not to the modern form of dance. There were many who complained about the absence of sex and heart.

The Vienna Opera Ballet presents one new ballet program each year—this year, for the 10th time, with the skilled direction and choreography of **Erika Hanka.** it offered Prokofiev's "Symphony Classique," Stravinsky's "Orpheus," "Boutique Fantasque" (Rossini-Respighi) and "Polovetzian Dances" (premiered earlier this spring in the opera "Prince Igor"). The backbone of the company is its corps de ballet, its greatest weaknesses are a lack of good male dancers and insufficient time for rehearsal. There are, however, three younger boys of promise: **Willy Dirtl,** who partnered **Grete Bauer** and **Traude Brexner** very well in a beautifully devised variation in Symphony; **Richard Novotny,** who brought his crisp technique to the role of the shopkeeper in Boutique and **Fred Meister,** who has a strong, unusual personality and did particularly well as the Dark Angel in Orpheus.

Linda Zamponi

CANADIAN DATELINES

Much excitement these days in the Mercier family of Montreal at the news that their young daughter Margaret has been engaged by the principal company of the Sadler's Wells. . . .

Now 16, **Margaret Mercier** has been at the Sadler's Wells school in London for 4 years. She was accepted for the school by auditioning with the company on their first American tour in 1949. Previously the young Canadian dancer studied with **Eleanor Moore Ashton** in Montreal.

Also on the Montreal scene, **Heino Heiden** made his second annual pilgrimage of some 3,000 miles from Canada's west coast with his Vancouver Ballet, for television appearances. Mme. **Ludmilla Chiriaeff** on the other hand was forced to abandon her final works of the season for TV owing to sudden illness. Her company completed the season with **Eric Hyrst** as choreographer. This group is in essence the pioneering Canadian TV company, and the first to do a complete season on a regular basis. The results have been most rewarding. As for Madame Chiriaeff herself, she is making a brilliant recovery and is already back teaching again.

The National Dance Festival was followed by a local one in Montreal organized in conjunction with the Quebec Dance Teachers' Association and the National Ballet Guild. It embraced a rather wide range of material and standards, but it was at least a start towards a highly useful function. If such joint enterprises can develop to the extent of eliminating even a few of the annual dance school recital horrors the cause of dance will be advanced immeasurably. Montreal's festival was notable for the work of the **Elizabeth Leese** Ballet which presented interesting works by Canadian composers.

In Toronto **Celia Franca** will again lead a summer school attached to the National Ballet. Plans for next season for both the Franca company and the Royal Winnipeg Ballet have not yet been finalized.

Francis Coleman

FESTIVAL BALLET IN IBERIA

London's Festival Ballet has just finished a two months tour of the Peninsula Iberica (Spain and Portugal) and we liked it. We liked it so much that this company got the most enthusiastic "send-off" of any ballet company that has ever played these theatres. They worked with equal artistic and public success at the Liceo opera house in Barcelona (2,500 seats) the Teatro Madrid in Madrid (3,000 seats); the San Carlos opera house in Lisbon (1,300 seats); the 2,700-seat Teatro Rivoli in Oporto. Everywhere they started slowly but picked up and soon filled those big houses (at double the usual prices) and got plenty of eulogistic notices from the press. The reason? Apart from the value of the principals, it was the zest with which everybody in the big ensemble danced and the enthusiasm and discipline of the corps de ballet that caught the imagination of the public. Even the disciplined male dancers forgot their natural reserve and their English schoolboy attitude and let themselves go in such ballets as "Scheherazade," "Prince Igor," and "Beau Danube," where personality counts so much.

Of the repertoire presented the most successful ballet was "Giselle" danced by **Dolin** and **Krassovska**, which had to be repeated everywhere. The "Dances from Prince Igor" were done in Lisbon with the support of the hundred singers of the chorus of the San Carlos Opera House directed by Maestros Mario Pellegrini and Carlo Pasquali, plus the Portuguese Symphonic Orquestra directed by Geoffrey Corbett. The Lisbon public went mad with enthusiasm and the show was worth it. The director general of Teatro S. Carlos, who had the idea, manager **Julian Braunsweg**, director Anton Dolin and ballet master **Nicholas Beriosoff** received special calls at the end of every performance.

We also saw the second act of the new production of "Esmeralda" which the company is preparing. The costumes by Nicolas Benois are gorgeous; keeping the period and at the same time balletic. There is plenty of good dancing for the corps de ballet and very well done. **Krassovska** in the title role, **Gilpin** as her poet, **Belinda Wright** as Fleur de Lys and **Oleg Briansky** as a romantic lover, were exceedingly good. Besides the pas de deux, we specially liked the dance of the buffoons (**Anita Landa, Noel Rossana, Jeffrey Kovel** and **Ronald Emblen**). It is lively and with some tricks that please the gallery.

A much awaited novelty was the appearance of **Nora Kovach** and **Istvan Rabovsky.** In such ballets as "Scheherazade" and "Dances from Prince Igor" they are terrific because they have an intensity of personality that greatly adds to their technical prowess. They are excellent as Esmeralda and the poet. However, we didn't like their "Spectre de La Rose"—no poetry and little romanticism. They are nevertheless marvelous, sensitive dancers (she is young and beautiful, but we thought Rabovsky a better and more studious dancer). We are sure that under the artistic guidance of Dolin and Beriosoff, working with a regular company and its repertoire, they will acquire the finesse that seems to make the difference between a Western dancer and, as far as one can judge, a product of today's Russian schools.

Novelties much appreciated here were "Symphony for Fun," "Concerto Grosso" and "Grieg's Concerto." Altogether a good season that has left many Portuguese and Spaniards with the wish to see this company again and ballet companies more often.

Luigi Gario

LATIN AMERICAN REPORT

Argentina: The **Grand Ballet of the Marquis de Cuevas** opened in Rio de Janeiro May 20 at the Metropolitan. Unfortunately this theatre (really a cinema house) has a most inadequate stage for ballet. Not only is it insufficient in space for dancing, but it did not allow for the decor and scenic effects of "La Sylphide" and "Piége de Lumiere." **Rosella Hightower** proved by far the most outstanding artist of the company. **Marjorie Tallchief** made an excellent impression in "Night Shadow." The rest of the étoiles proved disappointing, but the corps has many dancers of great promise such as **Andrea Karlsen, Virginia Roncal, Beatriz Connuelo** and others. Most interesting works to date are "La Sylphide," "Piége de Lumiere" and "Annabel Lee."

Rosario and her sensational partner **Roberto Iglesias** have been very successful both with critics and public . . . **Teresa** and **Luisillo's** program is enhanced by his striking personality, but there still is a need to eliminate a certain music-hall flavour.

A group of young Argentinian dancers were presented by **Vassili Lambrinos** in a program that included "Rolling By" (Duke Ellington), "Scaramouche" (Milhaud), excellent dancing by **Alba Lutecia** and good decors by new designer **Rolando Seinhart.**

Fernando Emery

Brazil: Toumanova and **Jasinski** have given recitals in 5 cities . . . There was an open-air performance by **Ballet Minas Gerais** in Belo Horizonte . . . **Ballet da Juventide** (Rio) danced twice in Sao Paulo . . . **Maria Olenewa** (who has been working in Brazil for 25 years) is presenting "Evolucao," ballet in 3 parts: Cotton, Coffee and Industry. Another work by Olenewa is "Tudo om Familia," in which the action takes place about 1800. *(S.W.R.)*

Cuba: Ballet Alicia Alonso is making an all-out effort for stronger government support. It would like to become the Cuban National Ballet . . . Sociedad Pro-Arte Musical presented its bi-annual program with **Alberto Alonso** (Fernando's brother) and his dance group. The program included "Black Swan" with **Dulce Wohner** and **Luis Trapaga** as well as "Coq d'Or" with the whole group.

Sylvia Dubrocq
"Ballet"

DIRECT FROM PARIS

This month has been one of visitors: at the Etoile the Brazilians; at the Marigny the Japanese, and at the Theatre de Champs-Elysees the Basque. Only the Russians were missing. Concerning the cancellation of the Soviet Ballet there were many stories, the most ironic has to do with their differences with the stage-hand union of the Opera. The dancers from Moscow, it seems, were very exacting and continually rehearsed over-time much to the objections of the union, a Communist-dominated one.

"Les Ballets Brasiliana," a colorful show filled with flamboyant costumes and exciting music, proved so popular that its engagement was extended an additional three weeks. Its program was chiefly one of folk dances with a gigantic finale in which the Carnival of Rio was reenacted in a style of a musical comedy spectacle number style.

There was high critical praise but rather disappointing attendance for **"Le Theatre Japonais de Miho Manayagui"** which came to the Marigny for an indefinite stay on May 28, en route for Japan after a triumphant world tour. For the first time Europe saw the sacred and popular dances of Japan presented by a full company of Japanese singers, musicians and dancers. French critics were fascinated by the treatment of themes, some from the No plays, some from scenes of daily life, some based on ancestral legend and some on native religious rites.

The Basque troupe, under the direction of **Philippe Oyhamburu** offered an evening divided between dance and song. There was a selection of traditional folk dances, vocal numbers rendered by a Basque choir and two major ballets, "Andonine," choreography by Oyhamburu, set against a background of a fishing hamlet and utilizing many folk dances, and "En bas Pic d'Orhy," a gay tale of the forbidden romance of a mayor's daughter and a young peasant conquering parental disapproval at a masked ball, zestfully danced by an attractive, spirited company.

Of interest to dance lovers are the programs of **Marcel Marceau** and his mime actor-dancers which will commence a summer session at the Renaissance Theatre on June 8. Marceau, a pantomime clown who originally appeared in a series of silent sketches by himself has now trained a group of 20. His style is a mixture of ballet and pantomime. Outstanding among his numbers are adaptations of Gogol's "Cloak" and Nestroy's "Three Wigs."

Thomas Quinn Curtiss

she turns
Ducklings into Swans

The somewhat frightened little girl peers about the dance studio. So much is new and different. So much needs to be explained. So much hinges on the little girl's trust and faith in her important new friend — the dance teacher.

But slowly, haltingly, her faith grows. The little girl learns. Learns to master her arms, her legs, her toes, her hands. Then in a sudden burst of soaring pride, she feels that delicious mastery of her whole body. She dances.

For a brief instant, the duckling has become a swan.

Perhaps someday in her years of womanhood, these first graceless moments, the awkward errors, the dance teacher's firm and encouraging words, the whole magic mood of unspoiled youth will be recalled and this once frightened little girl will look back and gently smile.

To the dance teacher whose dreams of spawning the next Nijinsky or Pavlova shall remain but pure sweet dream, that gentle smile may be the only rewarding reality. A reality of helping to mold graceful, poised human beings, of turning ducklings into swans, and bringing to their lives, for a little while at least, a world of enchantment, of discovery, of beauty.

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